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Palm Beach Life

JANUARY, 1965

50 CENTS



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PALM BEACH LIFE

A John H. Perry Publication

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JANUARY 1965

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THE COVER—Peter Duchin, popular young up-and-coming society musician, is photographed at St. Regis Maisonette where he appears nightly. For the complete story see Million Dollar Music Makers this issue. Cover photo by Jack Wallach.

VOL. 58 - NO. 1

PALM BEACH LIFE is published and printed ten issues each year, November through August, at 204 Brazilian Ave., Palm Beach, Fla., John H. Perry Jr. President and Chairman of the Board; W. W. Atterbury Jr. Vice President and Treasurer. Copyright 1964 by Palm Beach News and Life. Entered at Tallahassee, Fla., December 15, 1906. Entered as second-class matter, February 8, 1915, at the Post Office at Palm Beach, Fla., under the act of March 3, 1879. Second class postage paid at Palm Beach, Fla. Single issue 50c per copy; by mail 65c. Subscription (10 issues), \$5.00. Postage paid in the United States and possessions. Foreign countries, \$1 extra. A class publication of society, chronicling news and views of Cottage Colony, Hotel, Club, Sports and cultural events in Palm Beach, The Bahamas and other Winter and Summer resort centers. National Advertising Representatives: John H. Perry Associates, New York, Philadelphia, Detroit, Chicago, San Francisco and Atlanta.

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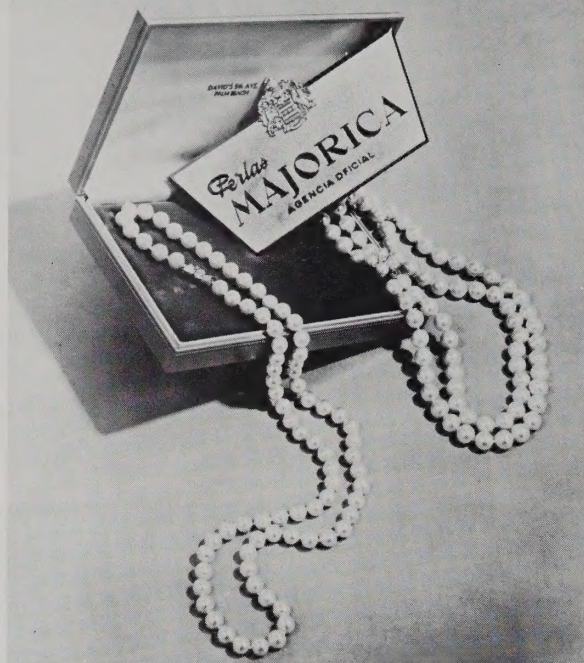
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renovation of the emergency room area at Good Samaritan Hospital.

An important date circled on area social calendars is February 2 when committee members of the 1965 Palm Beach Heart Ball will be honored at Trosby Exhibition Galleries at a gala private preview of the Morris W. Haft art collection valued at more than two million dollars.

The black-tie soiree will be held in the newly remodeled galleries and will be followed by a week of public exhibition of the paintings. The auction will follow on February 9 before an audience of art connoisseurs drawn from throughout the world.

The catalogues, slated to become collectors' items, are hard-cover bound and contain full-color illustrations of the paintings included in the Haft collection. Included are masterpieces by Van Gogh, Cezanne, Monet, Sisley, Toulouse-Lautrec, Pissarro, Bonnard, Modigliani, Renoir, Vuillard, Degas and Corot.

Members of the Heart Ball hostess committee working under the chairmanship of Mrs. Carleton Dodge, will stage the pre-auction benefits. Mrs. Harry C. Mills is general chairman of Palm Beach's 1965 Heart Ball and is supervising all allied activities which will benefit the Heart Fund.

Trosby Galleries, Inc. is located at 211 Royal Poinciana Way, Palm Beach. M.E. Freshman is president, R.S. Freshman, vice president and R. J. Ramus is secretary.

Many Palm Beach yachtsmen are planning cruises to the Bahamas this month with Coral Harbour Yacht Club as their port of rendezvous.

On the south shore of New Providence Island, only twenty minutes drive from Bay Street, Nassau, the club has drawn ships large and small to its landlocked harbor for the past eight years.

Victor E. Corrigan, chairman of the board of governors of Coral Harbour Yacht Club, has announced the newly elected Flag Officers for the coming season. They are:

Commodore Harold H. Wells, well-known Indianapolis business and civic leader. His yacht "Har Mar" is a familiar sight at Bahia Mar in Fort Lauderdale and at the club's anchorage at Coral Harbour throughout the winter months.

Vice Commodore Eugene T. Barwick is an Atlanta socialite and owner of Barwick Mills. His luxury craft "Marco Polo" can be seen everywhere on the Gold Coast during the winter season.

Vice Commodore is Joseph R. Perini of Framingham, Mass., member of the famed construction, banking, baseball and real estate family and a familiar figure in Palm Beach. His 58-foot "Elda Marie" makes Coral Harbour headquarters for winter cruising.

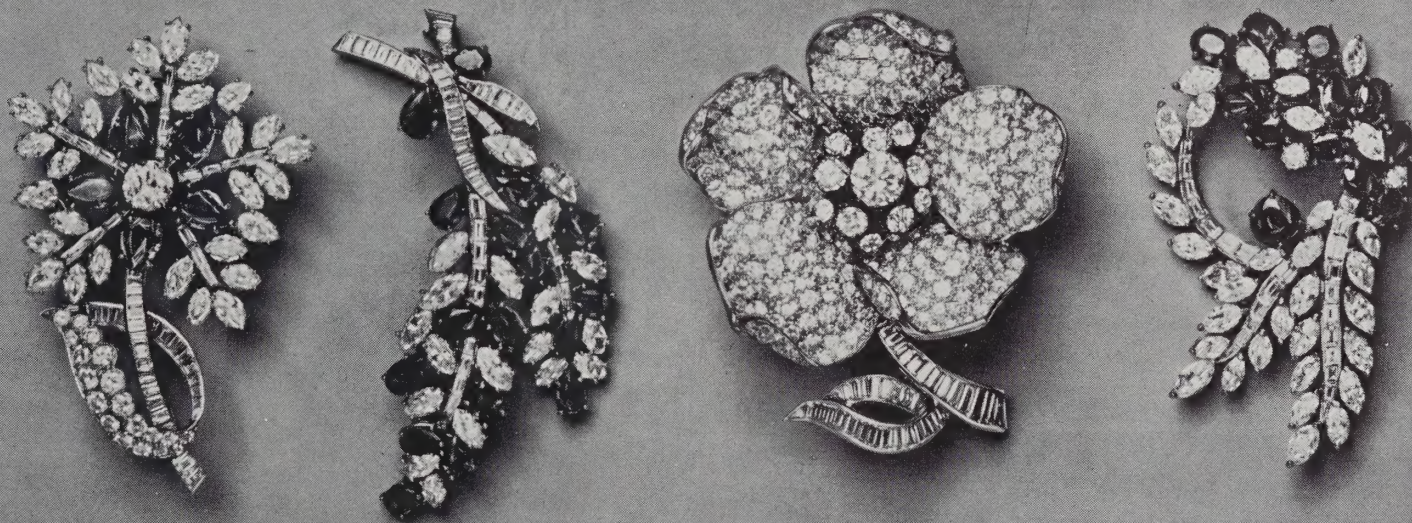
Rear Commodore John S. Hewitt, social and business leader of Greenwich, Conn., is known throughout the country as a consultant to and a former officer of some of the leading pharmaceutical companies.

Rear Commodore Francis M. Sherwin of Willoughby, Ohio, is an investment counsellor in the Cleveland and Lake Erie region. His "Whistling Swan," a 47-footer, has often put into Palm Beach.

Palm Beachers who call Coral Harbour a home-away-from-home during the winter season include: former Vice Commodore Dwight and Di Paul; Mr. and Mrs. Willaford R. Leach, former Commodore and Mrs. Ned Dunn aboard their 68-foot Nedell IV; Raymond W. Marshall entertaining aboard his luxury ship "Charay Mar."



A BLAZE OF JEWELS TO LIGHT THE NIGHT



EARRINGS, LEFT TO RIGHT: EMERALDS AND DIAMONDS, \$15,000. SAPPHIRES AND DIAMONDS, \$30,000. DIAMONDS WITH PEAR-SHAPED DROPS, \$17,000. RUBIES AND DIAMONDS, \$23,800. BROOCHES, LEFT TO RIGHT: EMERALDS AND DIAMONDS, \$16,500. SAPPHIRES AND DIAMONDS, \$7,500. PAVE DIAMONDS, \$18,500. RUBIES AND DIAMONDS, \$12,500. ALL MOUNTED IN PLATINUM. ACTUAL SIZE. FEDERAL TAX INCLUDED. CARTIER, INC. | FIFTH AVENUE AT FIFTY-SECOND STREET, N.Y. 22, N.Y. | PLAZA 3-0111 | CARTIER, S.A., PARIS | CARTIER, LTD., LONDON | CARTIER, INC., PALM BEACH

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SHOPPER'S Prevue

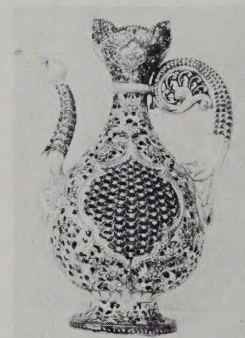


Handsome silver chessmen bottle corks an interesting note for whiskey or wine bottles. Set of five \$7.50 at Erma Kimberly, 15 Via Mizner, Palm Beach



Glittered and flowered—a teardrop for your Christmas tree or chandelier, about 15 inches long, \$7.50. Belden's Florist, 831 North Olive, West Palm Beach

Truly a collector's item, an antique porcelain vase signed Fischer Budapest. \$250 at Anne Wrigley, 305 South Lake Drive, Palm Beach



The latest mode, Owl Eyes in black, white or tortoiseshell, also jeweled for evening. \$15.00 from the Optical Centre, 290 South County Road, Palm Beach

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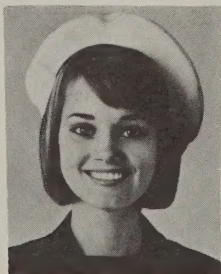
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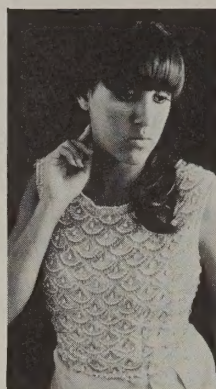
People who know Florida agree National is a great way to and from Palm Beach. Sumptuous dining, extra comfort and courtesy. Winter schedules feature non-stop 727 Fan Jet service to and from New York. Call National Airlines (tell 'em Ponce de Leon sent you). What a discovery!

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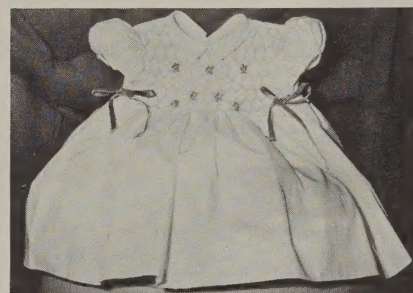
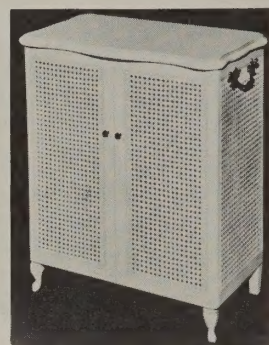
JET NATIONAL
Coast to Coast to Coast

shopper's Prevue:



For a glamorous evening, a hand embroidered blouse, the beading is yellow topazes, pearls and pink beads. \$425 at Salon Francais, 2 Via Mizner, Palm Beach

A French provincial clothes hamper for the well-appointed bathroom, in oyster or antique white. \$55.00 at Chas. E. Soll, 218 Royal Palm Way, Palm Beach



A toddler's tissue broadcloth, charmingly smocked in blue, pink or red, sizes 1-4. \$17, the Sandpiper Shop, Royal Poinciana Plaza, Palm Beach



Right off the mulberry bush. Sapphires and diamonds set in gold, at Gustave Toth, Via de Mario. \$2,950.

Be a sun-flower!
Lilly's latest hat in white or various colors. \$16.00 at Lilly Pulitzer, 11 Via Mizner, Palm Beach.



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... hand-loomed linen, at that, with hand-crocheted details. Three-piece ensemble with tweed-effect jacket and skirt, the sleeveless shell in solid tone. A staunch traveler in pale, cool colors. Starlet blue/white, crystal/rose white and buttercup/white. By

Lana, in sizes 10 to 20 \$90
(in our San Francisco store...\$95)

ROYAL POINCIANA PLAZA, PALM BEACH



shopper's Preview:



Tyrolean dresses imported from Kitzbuhel, green or blue with white and red. Sizes 1-3, \$21.95; 5-9, \$24.95 at Amandita, 4 Via Mizner, Palm Beach

A poodle sophisticate of gold with diamonds, ruby and sapphire trim plus a cultured pearl necklace and smoking! \$300 from Darah Cooper, Royal Poinciana Plaza

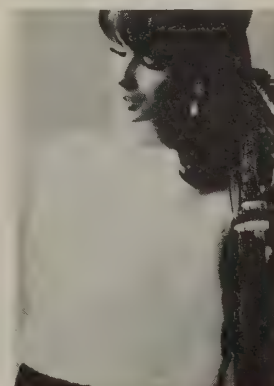


Discriminating men will love Denim Toiletries, a wonderful stocking present for your man. Gift boxed from \$6.50 to \$15.00. Pot Pourri, 312 Royal Poinciana Plaza, Palm Beach



Needed by all young misses, the bag covered in spring flowers with a bee and a grasshopper, the lining a shocking pink felt, \$4.95. Estelle Parker, 244 Worth Avenue, Palm Beach

A definitely special occasion blouse of white mink also available in black or ranch mink. Bonwit Teller's Better Blouse Department, Worth Ave. \$325





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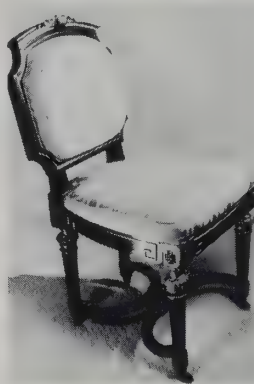


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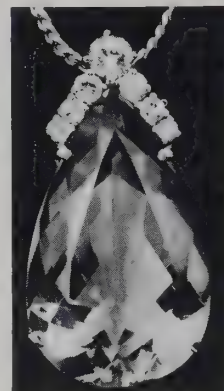
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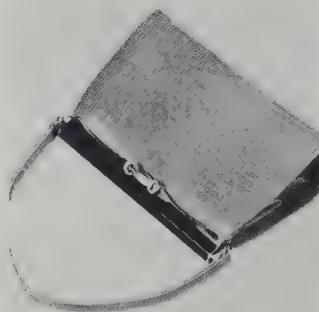
shopper's Prevue:



One of a pair of Regency chairs, mahogany and bronze dore, circa 1830. \$450 the pair at Jean Pittinos, 206 Worth Avenue, Palm Beach



Unusually deep colored 23 carat aquamarine from Brazil, set in platinum with seven diamonds. \$2,585 at Edward Flanagan, 247 Worth Avenue, Palm Beach



A lizard grain handbag, cocktail size in a variety of colors. \$12.00 at David's Fifth Avenue, 339 Worth Avenue Palm Beach



Imported from France, a gold thread knit embroidered with pearls and sequins. \$335 at Martha, 230 Worth Avenue, Palm Beach



A 19th century northwest Indian woodcarving, Potlatch figure, 23 inches tall. \$1200 from D. S. Clarke Antiques, 2170 17th St. S.E., Fort Lauderdale



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report on the west coast COBINA WRIGHT



A lavish wedding reception was held in Palm Springs' El Mirador for Candy, the daughter of Mayor and Mrs. Frank Bogert, to Lewis Lamm III.

The four-tiered wedding cake was topped by the same bridal figurines that adorned the wedding cake of the Bogerts when they were married in Los Angeles. The El Mirador's pastry chef, Walter Gaumann, fashioned a cake shaped like a golden coach for Queen Elizabeth's coronation ball at the Savoy Hotel in London when he was pastry chef there.

The Francis Lederers have converted their mission style stables into an art gallery and donated it to Canoga Park, where Francis is honorary mayor. They had a cocktail party Nov. 5 to unveil the new Canoga Mission Community Art Center, which will feature primarily the work of young California artists.

Just when it seems there is nothing new in ideas for parties, Raymond Burr comes up with a Losers Party for the countless people he, as Perry Mason, has exposed.

The event was held at The Losers Club on La Cienega and to make the gathering more unusual, Burr was

Mrs. Edmund G. Brown gave a luncheon at the Governor's residence on South Muirfield Road honoring Mrs. Thomas C. Lynch, wife of the attorney general whom the Governor appointed upon the advancement of Stanley Mosk to the California Supreme Court. Mr. Lynch was formerly district attorney in San Francisco. Mrs. Pierre Salinger came to California a day earlier than she had planned to attend the luncheon.

One of my Republican friends asked why I was going to attend the luncheon since I am not a Democrat. I replied "Because Mrs. Brown is a lovely person."

Gov. and Mrs. Brown celebrated their 34th wedding anniversary recently.

Mrs. Brown gave an amusing and informative speech. She told about a

time when she was in high school and dating Pat. He was leaving for Yosemite on a camping trip with some boys.

She spent three hours baking a cake for him to remember her by. The recipe came from a book called "Baking Is Easy."

However, Pat did not get to taste Bernice's cake with two kinds of icing. The other fellows in the tent found the cake attracted bears and threw it out.

Mrs. Brown also gave an account of a luncheon two years ago when she received a call from her daughter Cynthia who was expecting her fourth baby. This luncheon seemed vaguely familiar as Cynthia is now expecting her fifth baby.

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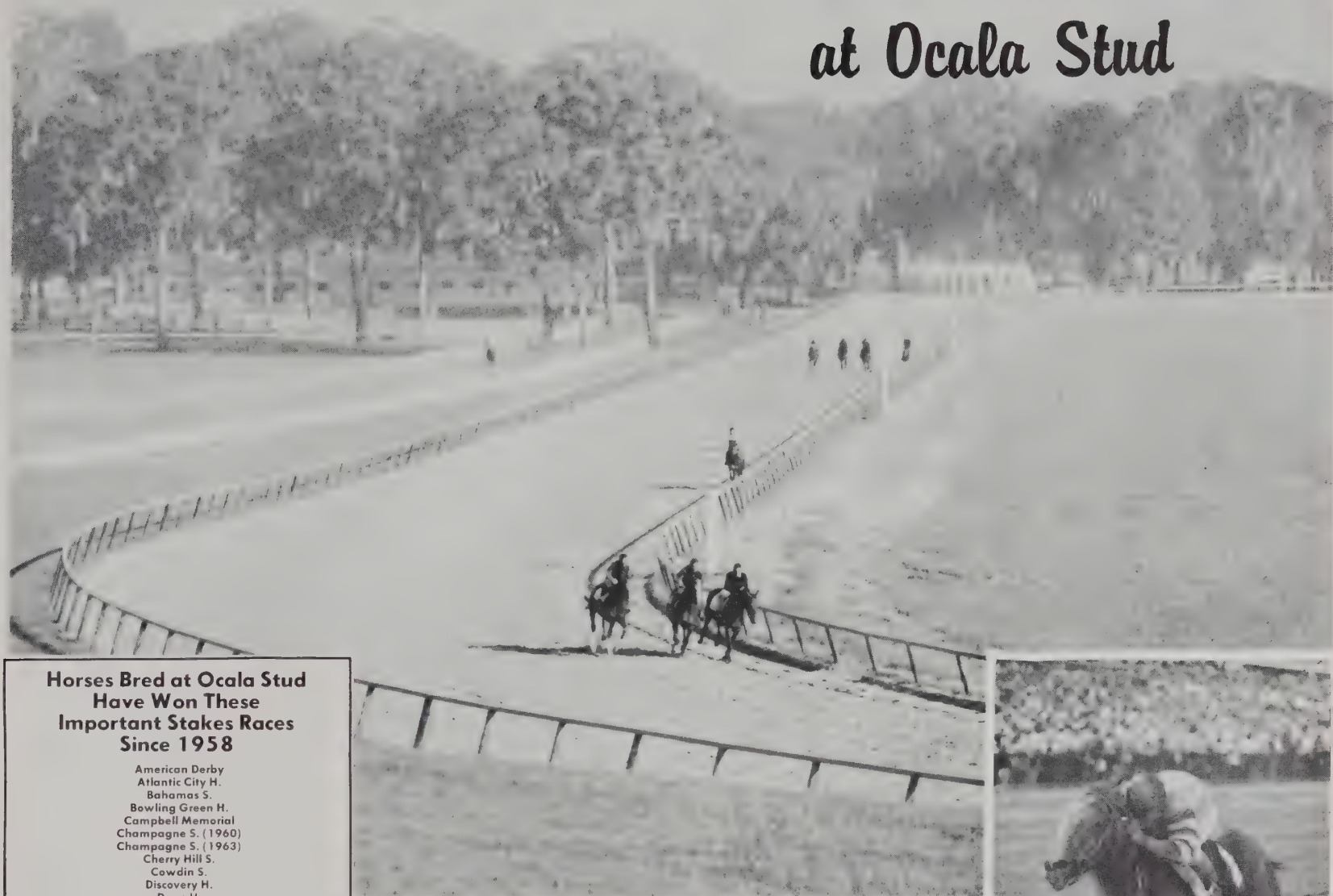
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Dunn H.
Elkridge Hurdle H.
Everglades (1960)
Everglades (1963)
Flamingo S.
Florida Breeders'
Futurity (1960)
Florida Breeders'
Futurity (1964)
Florida Breeders' S.
Florida Derby
Frizette S.
Garden State S.
Gardenia S.
George Washington H.
Green Valley H.
Idlewild H.
Jerome H.
Jersey Derby
Juvenile S.
Kentucky Derby
Kentucky Oaks
King Neptune H.
Lassie Trial Stakes
Laurel H.
Macomber H.
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Miss Florida S.
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From the rolling, oak-shaded pastures at Ocala Stud have come many of America's best race horses - Carry Back and My Dear Girl, both champions; Roving Minstrel, Roman Brother, Cedar Key, and many, many other stars of the turf world.

Horses bred by Ocala Stud have recorded earnings which have made the farm America's Leading Commercial Breeder for three of the last five years (including 1964.)

Ocala Stud's horses are sold as Florida-bred 2-year olds in training at the annual Florida Breeders' Sales Company sale at Hialeah in January. In the 1964 sale, the farm sold 28 horses for \$438,700, an average of \$15,667.

Ocala Stud's current yearling crop is now in training, being readied for the 1965 sale - to be held January 25-27 at Hialeah. The yearlings may be seen in training at the farm now and they will be moved to Miami in mid-December, where horsemen may see them until sale time. The 1965 group is a highly promising one, and included will be many that are brothers or sisters or half-brothers or half-sisters to other Ocala Stud horses that have raced to national prominence. Your inspection invited.



Tough little Roman Brother, bred by Ocala Stud and sold to Harbor View Farm for \$23,500 at the 1963 FBSC sale, is one of America's best 3-year olds. His victories this year include the American Derby, the Jersey Derby and the New Hampshire Sweepstakes. His earnings through September 30 exceeded \$677,000. Only one horse sold at auction in America had won more.

OCALA STUD FARMS

JOSEPH M. O'FARRELL, GENERAL MANAGER
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IF YOU WANT A RUNNER . . . LOOK TO OCALA STUD

*“... radiant in
red silk damask”*

working at the studio and missed his own party. However, Gail Patrick Jackson (radiant in a red silk damask dinner suit) and Author Erle Stanley Gardner officiated as hosts.

Among the “losers” present were Dorothy Neumann who was receiving plaudits on her performance in “The Milk Train Doesn’t Stop Here Anymore” at the Stage Society; Phil Terry, Carole Mathews, Mr. and Mrs. Douglas Dick, Constance Towers, Kathie Browne, Mr. and Mrs. Jack Hupp (Marie Windsor), Joyce Jameson, Mr. and Mrs. Fritz Feld (Virginia Christine), John Conte, Mr. and Mrs. Willard Parker (Virginia Field) and the Nat Willis’s (Andrea King).

Upon leaving The Losers party we walked next door (imagine walking from one party to another in spread-out Los Angeles) to a gathering celebrating the opening of the new McKenzie Galleries where we were greeted by six charming hostesses: Ava Astaire, Jane Dulo, Martha Raye, Norma Fink, Nita Talbot and Ruta Lee. The hostesses showed the paintings of Paul Hauge, Jim Barrowman and Richard McKenzie in the galleries’ first exhibit.

Rock Hudson and Portia Nelson introduced me to the producer of Portia’s new show, “Happy Prince,” Lee Orgell, and his wife, Lea. Hostess Ava’s father, Fred Astaire, who seldom goes to parties, was congratulating Richard McKenzie on his galleries.

I learn from Helen Hall that the Pilgrimage Play Auxiliary will continue to function as an outstanding civic and social organization here and monthly meetings will be held through the winter and spring seasons.

The auxiliary, founded last May by David Gill Evans, includes many of Los Angeles’ most prominent socialites and celebrities. In its first six weeks, the Auxiliary raised \$50,000 which permitted the Pilgrimage Play to be presented again this past summer after lapse of four years.

Mrs. Hall, the first president of the Pilgrimage Play Auxiliary entertained the officers and executive board at a luncheon where she was given a vote of confidence by the members and asked to continue as president.

DITA GRACE AMORY WEARS A DIRNDL FROM AUSTRIA

AMANDITA

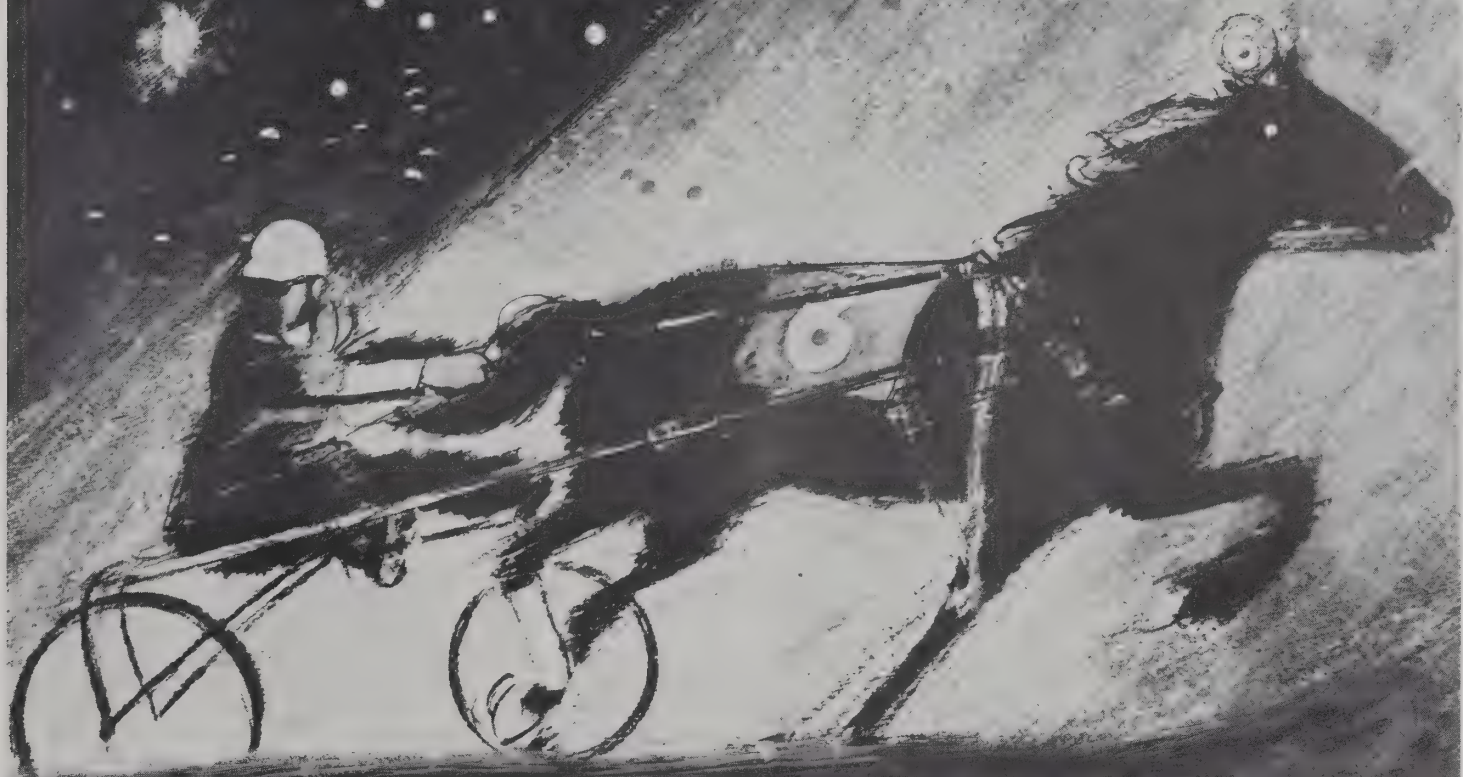
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GOLF

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With 2,000 lush, tropical acres and the quaint "other-worldliness" of West End Village to explore, you're sure to find adventure at Grand Bahama. Romance comes alive in the Caribbean night... moonlight dances on sparkling sands and shadows pulse to the throbbing of goombay drums. All you hope to find is right here!



SEA SAND AND SUN

Almost every water sport you can imagine awaits you right at Grand Bahama Hotel. The warm and wonderful Caribbean... nine miles of private beach... the largest swimming pool in the Western Hemisphere... water skiing, skin diving... you name it... you'll find it all at Grand Bahama Hotel!

It's All On Your Doorstep At Grand Bahama Hotel!



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Fishermen who know come back to Grand Bahama time and again — for here's where they find some of the finest deep sea fishing in the world, just steps from your room. There's a complete fleet of boats from outboards to cruisers to take you out for everything from amberjack to wahoo.



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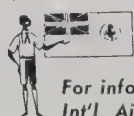
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"... poetry seems sadly wanting..."

Mr. and Mrs. Rudolph Schirmer gave a small dinner party at the Bistro before the premiere of "That Man From Rio" at the Fine Arts Theater in Beverly Hills. Guests were Mr. and Mrs. Tony Duquette and myself. We saw Alice Rand and Richard Gully and Mr. and Mrs. Earle Jorgensen dining there.

I have known Rudolph Schirmer since he was a little boy. When his mother was very young she sang in the operetta, "The Madcap Duchess" and later married Gus Schirmer of the famous music publishing company.

I am very proud of talented young Rudy. The handsome gentleman has become not only a fine composer and pianist, but an excellent poet. He gave me an autographed copy of his new book of poems, "A Friend in Fantasy." It has been said that the poetry of the last decade seems sadly wanting. Today's poetry is not high art. Rudolph is attempting to rectify this fault. And I believe he is succeeding in the prime purpose of the poet — to awaken the reader to the love of life and the promise of beauty.

I found "That Man From Rio" amusing but a little incredible. The benefit premiere was sponsored by the Foreign Language Association, under the patronage of Louis de Cabrol, consul general of France.

Guests included Jill St. John and Serge Bourguignon, Alice Rand and Richard Gully, Christine Howard of Paris and Robert Tetin, Mr. and Mrs. Jack Hupp (Marie Windsor), Gordie Hormel, Mrs. Margot Factor and Mr. and Mrs. Tom Hormel. Following the premiere, Baron de Cabrol gave a small supper at the Cave des Rois.

Mr. and Mrs. Rick Holt (Peggy Goldwater) hosted a Cantonese dinner at Don the Beachcomber in Hollywood with guests including Dr. and Mrs. Thomas Ross and Peggy's mother, Mrs. Barry Goldwater.

Deborah Szekely, owner along with her husband, Professor Edmund Szekely, of the Golden Door in Escondido, is currently traveling in Europe where she has been bombarded with requests for



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interviews concerning the health-beauty resort.

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Between Deborah, the Professor and Anne-Marie Bennstrom Prescott, popular director of the Golden Door, they speak 17 languages so the European addition should pose no problem for them. The Szekelys already operate the quaint Rancho La Puente in Tecate, Mexico.

Mrs. Leiland Atherton Irish was welcomed to Beverly Hills, where she recently moved after years in Hollywood, at a luncheon given by Mrs. John McDonald in her Bel-Air home. Both Mrs. McDonald and Mrs. Tom Knudsen paid tribute to the charming honoree with short speeches. She was presented with a beautiful perfume tray as a housewarming gift from the ladies at the luncheon.

Florence Irish, in my opinion, is one of the greatest women in the United States. She is unselfish, thoughtful and loves her fellow man. She is also a great American.

There was a most distinguished group of women present including Justice Mildred Lillie; an outstanding young woman, Elaine St. Johns (daughter of Adela Rogers St. Johns), Mrs. George Davis, wife of the ex-mayor of Beverly Hills, fine pianist Amparo Iturbi, Lucille Norman, who is always called upon to sing “The Star-Spangled Banner” at important functions, and Mmes. William Bannerman, Tom Malouf, Oscar Trippet and Donald Witherbee.

A midnight supper party was held at the Beverly Hilton following the premiere of “My Fair Lady.” Everyone I talked to was of the opinion that it is one of the greatest pictures ever made. Audrey Hepburn was enchanting. She has become a great actress with warmth and dignity. Rex Harrison was perfect in the role he created. The music by Frederick Loewe and the lyrics by Alan Jay Lerner continues to be haunting. All of the cast was wonderful and it was a great achievement for George Cukor.



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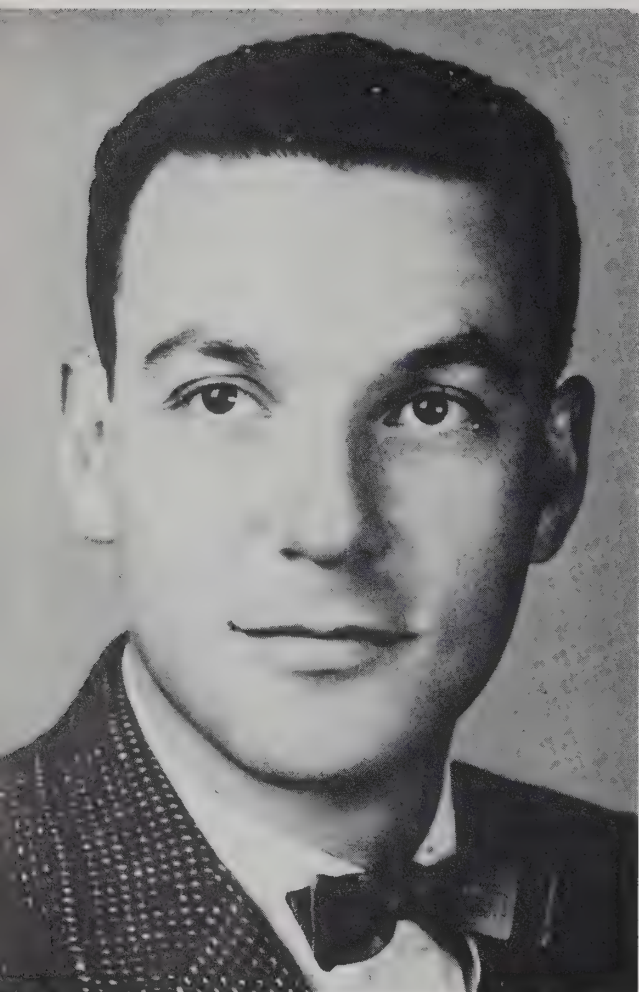
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AND MIAMI U ART



Dr. August L. Freundlich has been named the new director of Lowe Gallery, University of Miami.

BY MARTHA LUMMUS



Mr. and Mrs. Lawrence Singer were hosts for one of the first parties of the year honoring members of the Young Patronesses of the Opera Guild of Greater Miami. Mrs. David Hochberg is pictured at rear.

There is exciting news at the Joe and Emily Lowe Art Gallery at the University of Miami, which this season is introducing not only top-ranking exhibitions and a new concept in enjoyment of art, but also a new and enthusiastic director, Dr. August L. Freundlich.

The director and his wife were presented to persons in the Greater Miami

area at an early-season reception shared with Dr. William F. Lee, new dean of music at the University of Miami, and Mrs. Lee, when Dr. Henry King Stanford, president of the University, and Mrs. Stanford entertained at their home on South Bayshore drive, Miami.

Dr. Freundlich was formerly chairman of the Arts at George Peabody college in Nashville, Tenn. At the Uni-



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“... he has promised Miami one of the ‘far-outest’ sculpture shows you have ever seen ...”



Mrs. James I. Wilson (left) and Mrs. Malcolm MacNeill admire an arrangement of chrysanthemums along with birds of paradise blossoms at a coffee given by Mrs. Larry Singer at her Coral Gables residence.

versity of Miami he is combining the duties of gallery director with chairmanship of the U. of M. Art Department and it is expected that this new arrangement will lead to an even more important art center on the university campus.

Assisting Dr. Freundlich at the gallery is Charles Hunt, a graduate of Uni-

versity of Chicago. Hunt, a potter and puppeteer, designs exhibitions and installations, gives gallery talks and coordinates special events as well as aiding in operation of details.

And again, Dr. and Mrs. Freundlich were honor guests at an introductory dinner hosted by Beaux Arts members,

a group which aids and abets Lowe gallery and which is responsible for the novel new Art Rental Service that allows artists of the area to rent their paintings for a reasonable fee, which can be applied toward purchase price if the renters becomes attached to the painting after living with it for several weeks.

The presence of an art gallery on campus at a university has been called ideal, for it has been said “Artists, who enjoy more freedom of expression these days than ever before, also play a role in shaping philosophy, even as a university does.”

A month-long exhibit of 22 large oil paintings by Alfred J. Ponders, young figurative artist from Nashville, Tenn., was presented as the season’s first major showing at Lowe Gallery and followed a showing of the gallery’s permanent collection. Ponders uses mostly primary colors in his work and his works have won countless prizes in important competitions.

Second show of the season at Lowe Gallery is scheduled for February, and is to feature the work of artist Clay Hagewood of Memphis, Tenn. Gallery exhibitions are open to the public free of charge. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m.; Sunday 2 p.m. to 5 p.m.—Monday, closed.

The new gallery director anticipates a burgeoning of art interest in the area. Lowe Gallery, he said, will be “double-headed and fronting in two directions.” He plans it will serve students and faculty of the university as a culture center, and will be intimately tied in with the work and needs of the university’s department of art.

One of the specific plans is to build a representative collection of all styles of art, and Dr. Freundlich is adopting a policy of showing at the Lowe, every six months, the work of young professionals who have won notice in the art world but have not yet staged a one-man exhibition. He also has promised Miami in January “one of the far-outest sculpture shows you’ve ever seen,” a show being put together with several schools. He also has scheduled an exhibition of the work of the abstractionist Hans Hofmann and his students. This is scheduled for March 17 to April 17.

One program available to the public at Lowe Gallery this season, with seats sold on a subscription basis, is a series of eight lectures, sponsored by the Winter Art Institute, which will bring to the gallery lectures by well-known art historians, art critics and artists. A film program for the gallery has also been set up.

A series of children’s art classes, open to all children in the community,



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Chairman of a series of lectures termed "Creating Floral Scorcery" was Mrs. A. Lester Stepler (left) who discusses one of the creations of Mrs. M. J. Goldstom who lectured during series at Garden Center.

was offered again this season at the Lowe Gallery. Sponsored by members of Beaux Arts, the group that also is completing cataloging of the Lowe Library, the Saturday classes were divided into four sections—fundamental art, in-

termediate art, drawing and painting for junior and senior high students.

The Beaux Arts Costume Ball extravaganza held Dec. 4 at the Fontainebleau and which had as its theme "There's No Business Like Show Busi-

ness," provided funds for the children's art classes as well as for exhibitions at Lowe Gallery.

Art isn't restricted to any one locality in the Greater Miami area. In addition to the private galleries that dot the South Florida area, the Bass Museum of Art located at Miami Beach and perhaps the newest gallery in the area, housing as it does the Bass Art Collection and fast becoming a "must" tourist attraction, is specializing this season in shows from New York galleries. This museum's schedule includes the Hirschel and Adler Gallery in January; the Milch Gallery in February and the Babcock Gallery in March. The National Association of Women Artists' traveling show was there in December and the Miami Beach Art Club exhibited there during November.

For theatre buffs, the Coconut Grove Playhouse has a new balcony which was ready for "Curtain Time" in December and which adds some 400 seats to bring the full house capacity to 1300. Producer Zev Bufman secured bigtime shows in New York, and lined up four musicals and four plays for the season, which runs to May 1.

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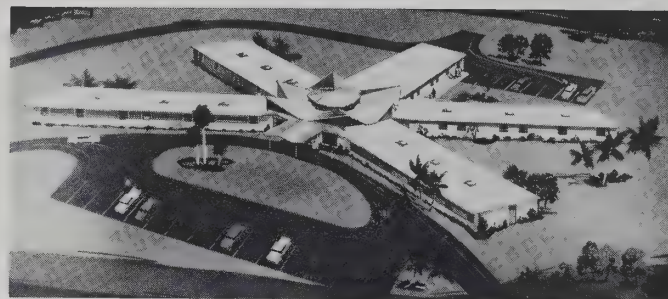
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Miami Beach Garden Center and Conservatory, one of the most popular spots in the area for tourists and home-townners alike. A fall series of programs, titled Creating Floral Sorcery was presented, with such intriguing names as Gardens in the Sky, Floral Festivities, Flickering Flames 'N Flowers, Vignette Designs, A Garden of Many Moods, New-Found Glamour and Dime Store Delights. Popular instructors and outstanding authorities giving the courses were Mrs. William Jurgens, Mrs. Anthony W. Lane, Mrs. M. J. Goldstrom, Mrs. A. Lester Stepper, Mrs. Hank Meyer, Mrs. Henry Freeman and Mrs. Bertha Holzberg.

A fall workshop program at the Garden Center on "You and Flower Arranging," "Glamorous Thanksgiving Dinner Table and Arrangements," "Holiday Decorations," carried those devotees of the art of flower arranging well into the holiday season, and an annual spring flower show, sponsored by Miami Beach's four garden clubs, is also a display of magic floral art on the agenda at the Garden Center.

While a large portion of South Floridians are concerned with art and things pertaining thereto, the lavish social season has continued in the area at a merry pace to fill the calendars of many per-



Mr. and Mrs. J. N. McArthur take an active part in the cultural and philanthropic activities in the Miami area. They are often seen at art exhibits, the opera and functions of Committee of One Hundred.

sons. Nor does the social scene show any signs of diminishing 'til long past May.

Philharmonic Society's first annual ball is expected to be glittery and spectacular under the chairmanship of Mrs.

Charles Moon, Mrs. William Stubblefield and Mrs. Terence Campbell, plus the combined talents of party planner Gene Ely, James Merrick Smith and Mrs. Emil Gould. The ball will take place January 15 at the Fontainebleau.

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Jerry Walter, an original Junior Theatre member stars as Hajj the poet and Janet Malley as Marsinah in "Kismet," a recent Fort Lauderdale production.



FORT LAUDERDALE'S

YOUNG TALENT

BY
LYNN ACKERMAN

Taking part in Junior Theatre productions has given Fort Lauderdale young people a rare opportunity to explore a fascinating field and some have gone on to make a career in the entertainment industry. Equally as important, their accomplishments in the face of almost insurmountable odds (not the least of which was a mountain of near-universal skepticism) have been a source of satisfaction and pride.

Enthusiasm of young people can and

does work miracles, and this, combined with the patience and encouragement of many parents, has achieved for Junior Theatre a unique position among the more than 25,000 amateur theatre groups throughout the country.

Junior Theatre members range in age from thirteen to twenty-one and their productions of well-known Broadway musicals never cease to amaze and delight their audiences. Professional in aspect, their shows have been cast,

staged, directed, and managed solely by the young members of Junior Theatre. The orchestra is composed of boys and girls who are members of various local high school orchestras. Sets and costumes have been designed, made, and paid for by the young people themselves. Production of their tastefully done programs—from ad sales to "Who's Who In The Cast"—has been handled exclusively by Junior Theatre members (although the printer *was* an adult!).

"Brigadoon" cast members
(left to right) Cheryl
Chase, Mary Kay White,
Jim Miller and
Kathleen Leathenbarrow.



“... their productions of well-known Broadway musicals never cease to amaze audiences.”



Gail Haworth starred in the demanding role of Maria in the "West Side Story" and has toured with the Philip Longe Strolling Players in "King Midas And The Golden Touch," appearing at elementary schools.



Ron Manning was Tony in the Junior Theatre production of "West Side Story." Members of the group are from thirteen to twenty-one in age and are all proficient at producing well-known Broadway musicals.

Fantastic? Yes it is. Even more impressive when one realizes the participants have also kept up their grades, studying during their rehearsal breaks; and, to the best of anyone's knowledge, never missed school because Junior Theatre activities interfered. Indeed, some students, having discovered a new and vital interest when they joined Junior Theatre, have even improved their marks in order to stay in the organization. Junior Theatre has provided its members with a chance to display their talents, to improve and develop whatever ability they have before live audiences in vehicles challenging enough in scope to remove them from the realm of "just another high school play."

How the group started and how it managed to present as many as three musicals a year, entirely on its own and without actual adult supervision, is a story which began in 1959, literally in the garage of Chris Gore's house. Chris is a very talented young man—he directed Junior Theatre's "Carousel" and "Annie Get Your Gun;" played the King in "The King and I;" was a disk jockey at radio WFTL; wrote three musicals of his own and upon graduation from Northwestern as a drama and speech major, top of his class, auditioned for New York's Lincoln Center last summer—who has always had a lively interest in the theatre.

With his friends' help Chris had put on "shoebox" shows for the neighborhood children and these theatricals gave him the idea to form a group—of only youngsters—to present Broadway musicals. The whole concept was based on giving "kids" the opportunity to produce such musicals entirely on their own before a real audience on a professional stage and time after time they have implemented the idea successfully.

Chris and Rick Gore founded the group in July, 1959, with a nucleus of eight members which soon grew to sixteen. When they decided their first production would be "Carousel," the hue and cry; the doubts; the reasons why it would never get off the ground caused quite a din! But they had an idea, a good one; so, undaunted, they forged ahead. After rehearsing in every place available—living rooms, garages, a high school gymnasium—Junior Theatre presented its first production on December 4. A few days later, "Carousel" was repeated for the benefit of the United Fund. The reviews were full of words and phrases like: "unbelievable;" "amazed at the professional level of the production;" "enthusiasm of the performers."

With the opening of its first show, Junior Theatre established some tradi-

tions. As the Youth Orchestra under the direction of Frank Fonda played the overture, onstage director Chris Gore led the entire cast and crew—their hands linked in a friendship circle—in a moment of prayer. Before each performance they still take time to pause for this meaningful moment, even in the midst of the inevitable last-minute crises. From this first show, they adopted as their theme song the beautifully moving “You’ll Never Walk Alone.” The leading lady provided the typical theatre crisis when she contracted laryngitis on opening night (of course!) and her understudy, Mary Kay White, went on, literally learning her lines as she played the part. She performed well and after that “baptism by fire” no doubt she felt like an old trouper!

Although musicals present a real challenge to the actor who must also have a clear strong voice; although musicals generally involve larger, sometimes unwieldy casts, more elaborate sets and costumes, and the necessity of orchestral accompaniment, Junior Theatre elected to present musicals primarily because they were better drawing cards. However, their Workshop provides the opportunity to express themselves in more



Rehearsing a scene for “Bye, Bye Birdie” are Susan Livesay, Carole Burke and John Valley who portrayed Albert in the comedy. The Fort Lauderdale Junior Theatre production was described as one of their best.

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Sally Miller, 18, became an 11-year-old while Ronny Luecky, 14, was 12 for "The Innocents."

dramatic exercises and develops their skills in characterizations. Workshop also involves technical training ground in staging and directing as well as the mechanics—lighting, sound effects, props and so on. To benefit fully from the workshop activity, however, the members decided to present two dramatic works before an audience. As a result, Fort Lauderdale was to be astounded once more with the proficiency of this group. They staged "J. B." and "The Innocents," two major works which have taxed even the most experienced Broadway actors. As reviewer Bob Freund wrote after the opening night performance of "J. B." in June, 1961, "To witness a sprawling difficult allegory such as Archibald MacLeish's Pulitzer Prize winner, 'J. B.,' presented by high schoolers with a seemingly thorough understanding of high blown phrase they uttered is nothing short of astounding."

The enormous cast included two bright lights of the Junior Theatre in the leads, Ken Chomant as J. B. and Jerry Walter as Satan. Chomant, who also directed the production, was brilliant and Walter excelled and delighted the audience in his role of The Devil.

Ken Chomant is a young man of seemingly inexhaustible talents, for he

has been, already, playwright, production manager, actor and director. During one Workshop of "improvs" (students pick a subject out of a hat with one minute to develop their improvisation) Ken held the group spellbound when he chose to interpret a "victim of an atomic blast" as a wealthy, successful Jewish business man who even in his agony could not pray. In his final moments he emits a long tortured scream, unable to utter the word "God," climaxing an absorbing penetrating monologue. For one so young, he was not yet twenty, this insight into a character bespeaks promising talent and after he graduates in June from Northwestern where he too has majored in drama and speech Ken Chomant will doubtless pursue a theatrical career, as well he should.

Jerry Walter, an original member of Junior Theatre has served as its president and directed his first production, "The King and I" in 1960 at the age of eighteen. He starred as Jigger in "Carousel," played a feature role in "Annie Get Your Gun," starred as Hajj the poet in "Kismet," appeared as Paul, the valet, in "Kiss Me Kate," and directed both "Brigadoon" and "West Side Story." He also directed the Workshop

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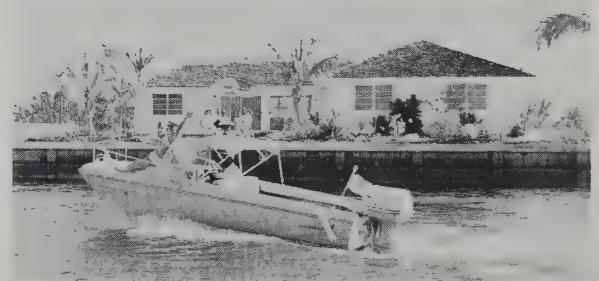
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production of "The Innocents." Jerry speaks with understandable pride of "Brigadoon," when he says, "the whole show was beautiful—the cast was beautiful; they had looks and talent. The sets and costumes were great." "Brigadoon" has the distinction of being the first such amateur production ever presented at Coconut Grove Playhouse.

Although the show was scheduled for presentation in Fort Lauderdale, they suddenly found themselves "a show without a theatre." Jerry phoned Owen Phillips, president of Owen Phillips Productions, Inc., who was very receptive to the idea of presenting "Brigadoon" in two performances on December 18, 1960. Early Sunday morning the 36-car caravan left Fort Lauderdale, carrying the 81-member cast and crew members. They arrived at the Playhouse to find a church service in progress. At its conclusion—with one hour before the two o'clock curtain—Junior Theatre set to work creating the stage for "Brigadoon." Jerry tells of his conversation with Mr. Phillips after the matinee. "There was apparently this little old lady who had not missed a matinee for two years and after each performance always had some critique to offer about the cast, the sets, the plot—something. That Sunday after 'Brigadoon' she approached Mr. Phillips, with tears in her eyes, full of praise and sentiment for what she had seen."

That kind of reaction is fairly common. There is also this impression, again from Bob Freund. "Perhaps the time will come when this reviewer will attend a Fort Lauderdale Junior Theatre performance and not be surprised at the continuing spirit and bravura of the group and the sustained excellence and amazing versatility it displays."

Augmenting their professional skill—the talent of their performances and the polish of their productions—are their spirit and enthusiasm. This "esprit de corps" is so intense that it inevitably spills over the footlights and virtually inundates the audience. Perhaps part of the explanation is due to what Jerry Walter calls their "lack of trained reflexes and inhibitions" that these young performers impart to their characterizations.

Unlike most older amateur groups, they can interpret a part, giving it life and credibility, without feeling self-conscious about it—that is, until they have to "play themselves." Because "West Side Story," though it concerned teen-agers, was far removed from their sphere of reference they had no trouble interpreting the parts. But "Bye, Bye Birdie," though it would seem a perfect vehicle for this young group, was a challenge to portray a bunch of wildly enthusiastic rock 'n' roll fans without being



Jane Kenney (left) and Jeanne Cristy appeared in Junior Theatre offering of "The Innocents."

satirical or farcial. "Birdie," incidentally, was presented on the nights immediately after Hurricane Cleo last August and in spite of the chaos by that storm the show was not only financially successful, but, in the opinion of some, "the best show they'd ever done."

All this talk about spirit and enthusiasm should not imply the reviewer's cliché: "Their spirit substituted for a lack of talent, etc." To employ another cliché: "Nothing could be further from the truth!" Witness the accomplishments of these former members of Junior Theatre.

Jerry Walter, who has studied at the Academy Royale in Palm Beach, won Best Actor award for his portrayal of the Wazir in "Kismet" at Florida State University. He appeared at Coconut Grove in "Showboat" which starred Julie Wilson, and he has performed with the Fort Lauderdale Little Theatre whose director, Frank Goode, says of Jerry, "He is a great talent. Discovering that kind of talent makes working with young people very gratifying." Mr. Goode adds, "Through theatre these young actors have a training which gives them self-confidence and self-reliance throughout their lives. I always try to use younger people, whether it be onstage or doing sets, lighting, and the like. I had over twenty-five young people working backstage for 'See How They Run.'"

(Continued on page 106)

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NAPLES

GULF COAST RETREAT

BY DORIS REYNOLDS

Lantern Lakes bridge in Port
Royal leads to winding
streets along the waterways
in the lovely west coast
resort of Naples.



A new year, a new look for Naples! This Florida west coast community, long the retreat for those who preferred their luxury living with a more casual air, has spent the long, hot summer in polishing the patina that has made the town so distinctive.

While winter visitors and residents were whiling the summer away in cooler climes the face of Naples was considerably lifted. Along the once sparsely settled Gulf beaches and inland waterways north of the Beach Club Hotel in the Moorings a plethora of high-rise apartment houses now embellish the skyline. Just three years ago there were only four residential apartment clubs and only two were on the Gulf. Now there

are a total of 16 apartment buildings and hotel with a total of over 350 units. There's no end in sight either. Naples is reaching for the sky!!!

Millions of dollars were spent by the city fathers prior to the beginning of the 1965 season to put in new streets, storm sewers and complete the sanitary sewer system. And those who stayed around all summer suffered through the growing pains.

While the streets, homes and apartments were being built, improved and expanded, effects upon the settings for the social scene also were changed. The superb Port Royal Beach Club first opened in 1959 was enlarged and refurbished during the summer months and



reopened on Thanksgiving Day. The club was originally designed by Palm Beach architect John Volk and the new addition was also conceived by him. Exquisitely appointed and with a magnificent view of the Gulf, the Port Royal Beach Club is for the exclusive use of members, who reside in the posh and beautiful Port Royal area.

Reflecting the growth of this once casual and modest resort is the expansion of the Yacht Club, improvements at the ultra-exclusive Hole-in-the-Wall Golf Club and the construction of several magnificent homes throughout the area.

Naples seems at a cross-roads; emerging from a strained adolescence to a coming-of-age. In order to understand



Naples' Fifth Avenue is the main shopping district (above) with elegant specialty shops throughout the city. Mr. and Mrs. Morse Dial (left) at their Gulf-front estate. He is board chairman for Union Carbide.

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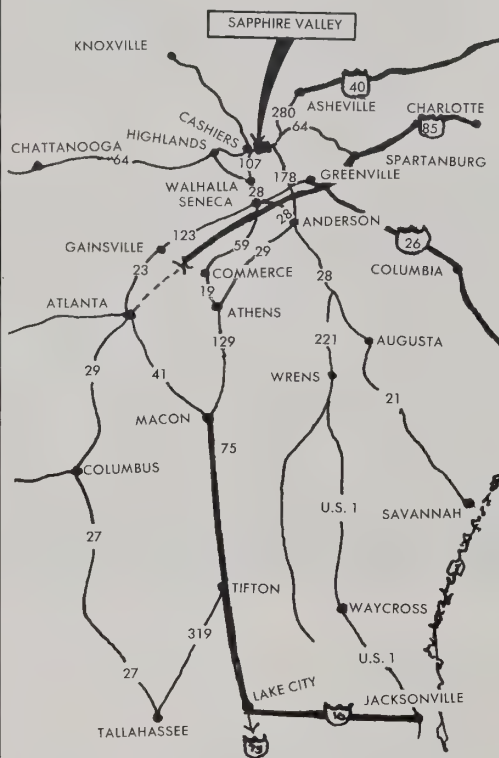
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*“... Naples remains fundamentally
a casual, informal place where more
people are living year around.”*

the fabric and character of this west coast resort a look backward reveals a history that has ultimately resulted in a small city much as it was the turn of the century except that it is considerably bigger and the original charm has somewhat been glamorized. Unlike Palm Beach, Naples was never intended to be a highly fashionable, polished and sophisticated resort.

Naples was discovered in 1885 by Walter N. Haldeman, publisher of the Louisville Courier-Journal, and General John S. Williams (better known as General “Cerro Gordo Williams” because of his success at Cerro Gordo in the Mexican war). They came seeking a spot where the climate was balmy and an “escape from life.” When they arrived in Naples by boat from Punta Gorda they found just one family here: the Madison Weeks’ camped in a palmetto hut at Gordon Pass. Mr. Haldeman had suffered great losses during the Civil War, but recovered them and now that he had the Louisville Courier-Journal well on the way to becoming one of the South’s leading papers he sought a healthy winter home for his family. This haven he found in the spot which is now Naples.

It was Haldeman who built one of the first homes here and too, he also built the Naples Hotel in 1889. Mr. Haldeman wanted to share this Utopian spot with others and because of him such people as Rose Cleveland (sister of President Cleveland), “Marse” Henry Watterson (he is the gentleman credited with giving Naples its name) came here during the early days.

As the years passed the sale of land developed; more people discovered Naples but the town actually remained a retreat and primarily a winter resort until the World War II. A base was established here and many a G.I. found here that visionary “island” that so many seek. A number of these service men married local girls and others returned with their families at the end of the war.

It was the period that followed World War II that set the pattern for Naples’ adolescent years. Following the War the expanded Naples Company, an offshoot of Mr. Haldeman’s original company, began a comprehensive develop-

ment program. Also many of the wealthy winter residents set up the Naples Plan; whereby civic improvements might be made. As a result Naples has almost always had big city facilities and advantages even though the population was small. Consider that the 1950 census placed the population at 1450. Today it is estimated that the population is around 8,000; swelling to well over 15,000 in the winter months.

W. B. Uhlein was responsible for providing Naples with one of the finest water systems in Florida and this was back in 1946. In the years since the end of the war Naples’ growth has been no less than phenomenal. But the most phenomenal factor is that in spite of this growth Naples remains fundamentally a casual, informal place where more and more people are living most of the year. Even the winter residents of long standing now call Naples “home” and leave only for brief sojourns during the summer months.

The people of Naples have continued to solidify the character of the place. Mid-western industrialists and some from the east constitute the greatest influx. The largest colonies are those from Kentucky, Ohio, Wisconsin, Illinois and Michigan. Most of these wealthy and prominent residents first discovered Naples by vacationing here or visiting associates and friends who had come on Naples by accident.

The pattern of life is geared to the sun! Naples is definitely not a night town. There are no “swinging” night clubs aside from restaurants and cocktail lounges that provide light entertainment. With the exception of fraternal organizations there were no private clubs until the Port Royal Beach Club opened in 1959 and the Yacht Club in 1960. Now there is the Big Cypress Country Club, The Moorings Country Club, Palm River Country Club and several fraternal organizations have their own buildings.

Most entertaining is “at home” and it is in the character of these parties Naples has made its greatest metamorphosis. It wasn’t more than five or six years ago that people coming to Naples left their furs and jewels at home. The typical costume for the ladies was a



A familiar sight in Naples is Mrs. F. W. Magin in her "Hotsie's Jolly." The Magins hail from Milwaukee where he is Square D Switch Co. chairman.



Mr. and Mrs. Herman Teetor are pictured before the huge, old fashioned Christmas tree at Mr. and Mrs. A. Rollin Staley's annual Christmas party.

simple linen dress or printed silk worn with the over the shoulder sweater. In recent years Naples' parties have become more elaborate; the cuisine much more sophisticated and the furs and jewels have come out of the vaults!

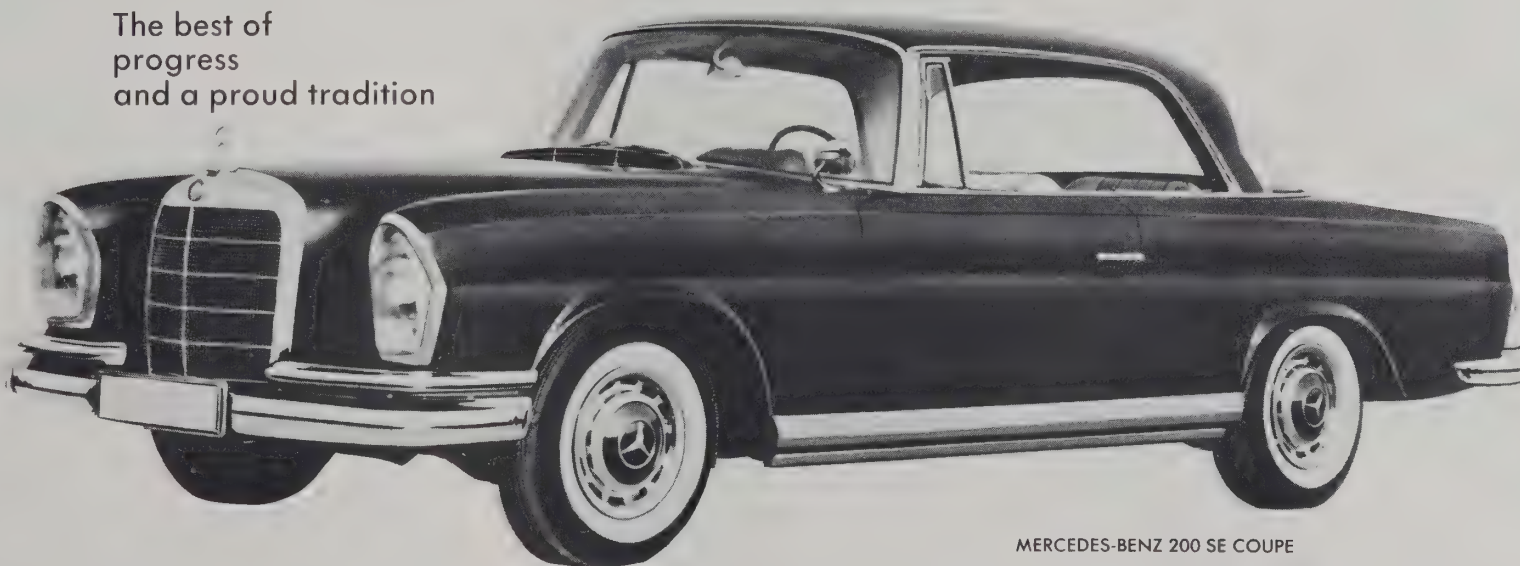
One of the biggest parties this year was the re-opening of the Port Royal Beach Club for Thanksgiving. Mr. and Mrs. J. G. Sample were hosts at a large

table for the traditional feast. Mr. Sample, one of the advertising industries most colorful and dynamic tycoons, is the originator of the soap opera. After making this contribution to the American way of life he proceeded to make quite a contribution to the Naples way of life. Mr. Sample first came here in 1938 and he too, sought out this west coast slumbering village as a retreat. However,

when he left the advertising profession he turned his attention to creating a perfect resort development and in the tradition of Walter Haldeman wanted to share his discovery. Thus was born Port Royal, a 20 million dollar development at the southern end of Naples. Port Royal homes are on winding waterways;

(Continued on page 96)

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RUBIES FOR HIALEAH

BY BETTY R. RAVESON

For some it is diamond shirt studs, emerald cuff links, gold watches, sapphire signet rings . . . but Hialeah Race Course is coming up with rubies . . . its 40th anniversary arrives January 15th.

Plans had been made to borrow the priceless DeLong Ruby from the Museum of Natural History in New York for exhibition during the 40-day anniversary meeting which opens January 16th. In fact the display was to have been one of the major attractions during this celebration. However, at this writing there is no trace of the stolen gem that was snatched by daring thieves from the Museum in late October.

Florida's trail-blazer track opened on a modest scale January 15, 1925, has no peer today as a South Florida resort enterprise. The elite of the world of society, fashion, thoroughbred horse-dom gather at Hialeah Park's handsome clubhouse which opens January 16th with its annual Royal Poinciana Stakes, runs through March 3rd featuring the famed Flamingo Stakes that carries a \$100,000-plus purse.

Incidentally, this track has two \$100,000 stakes . . . the Flamingo at a mile and one-eighth for three-year olds; the Widener on February 20th, a mile and one-quarter for three-year olds and up.

Only six Florida-bred horses ever started in the Flamingo, two of them won the classic — Needles in 1956, Carry Back in 1961.

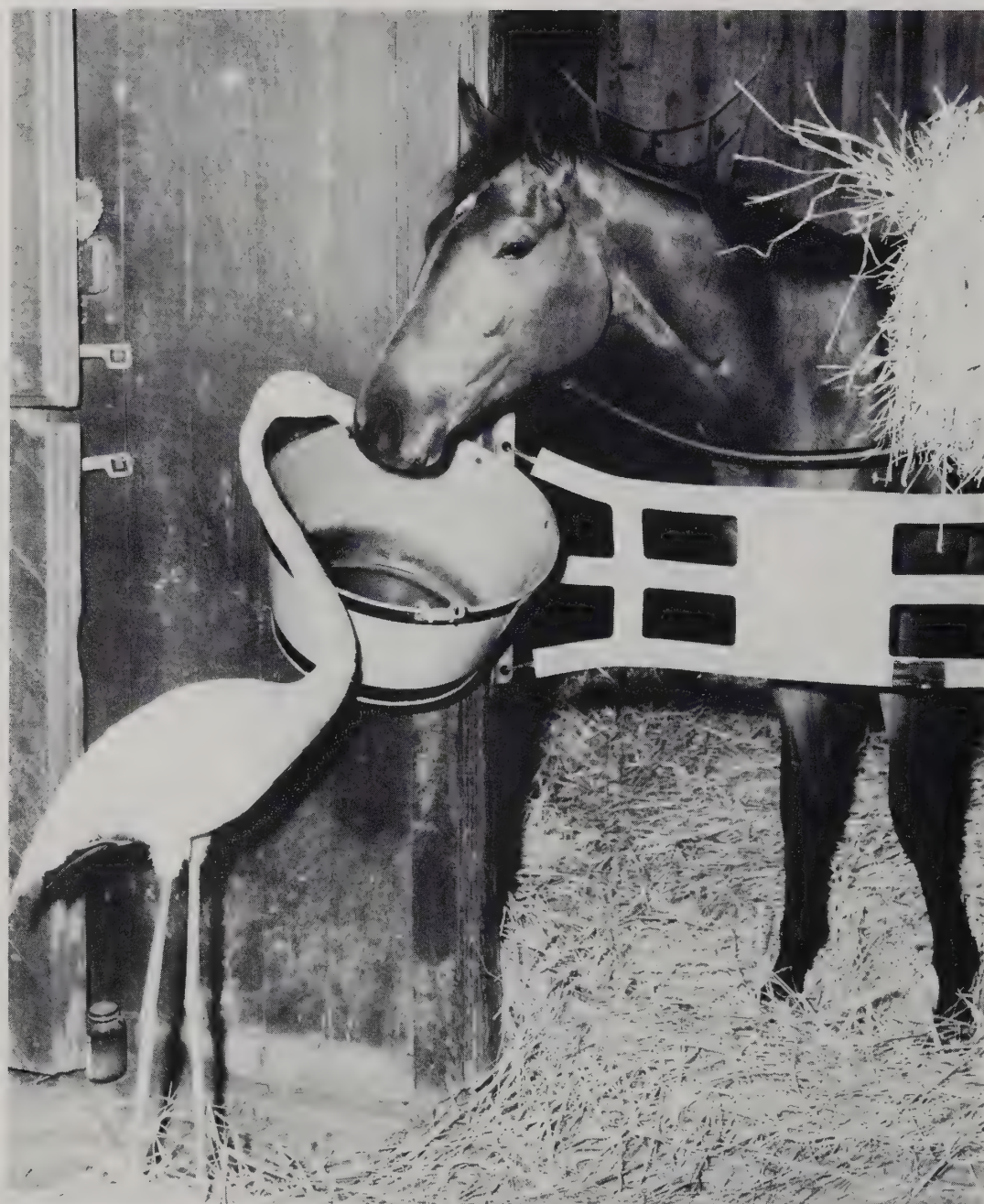
Not only did Hialeah introduce thoroughbred racing to the Sunshine State, it brought legalized pari-mutuels, winter racings' only mile and one-eighth track, revival of grass racing on the flat in America for the first time since the turn of the century.

The 1952 Flamingo was Florida's first \$100,000-added stakes race and numerous race track innovations such as the totalisator, photo finish camera with mirror, horse identification system and saliva test . . . not to mention a beauty salon for the ladies . . . have either been originated or first introduced to America at Hialeah.

The original Hialeah Park was the brain child of the late James H. Bright who with Joseph Smoot interested other Sunshine staters in constructing a race track. The result was the old Miami Jockey Club.

Two Wideners served as presidents — the late Joseph E. Widener who rebuilt the track for the 1932 meeting, remained at the post through 1939; and his son, Peter A. B. Widener II. The latter served briefly, retiring due to ailing health.

John C. Clark took over the helm in the fall of 1940. The Binghamton,



Roman Brother, a leading three-year-old of 1964, talks things over with a new-found flamingo friend.



The view from rear of Hialeah's clubhouse is plaza area gay with tables, umbrellas and watchers of the entrants of the next race emerging from distant stables.



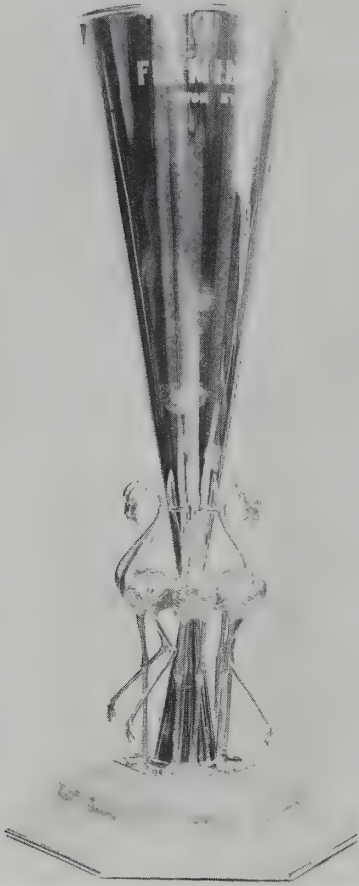
Mrs. Henry C. Phipps owner of Wheatley Stables whose Bold Ruler won Bahamas and Flamingo.



Eugene Mori, formerly president and now chairman of the board of famed Hialeah Track in Miami.



President Eugene E. Mori, son of board chairman, surveys Hialeah from the administration building.



The coveted Flamingo Cup is a gem of gold and silver designed by Hialeah's president, Eugene Mori.

“Florida’s trail-blazer track opened on a small scale in 1925 . . .”

N.Y. sportsman, radio and advertising executive had been a director since 1936. Eugene Mori and his associates purchased control of the track in August 1954 after Mr. Clark announced that the 1955 meeting would be his last as president.

Eugene Mori (affectionately known as Gene), was elected Hialeah's president in March 1955. This made him president of three major tracks — Hialeah, Garden State Park in New Jersey and California's Tanforan which he later relinquished.

White-thatched Gene Mori today is chairman of the board of Hialeah, president of Garden State and has so many outside interests one wonders where this sparkling-eyed ball of fire finds the time, much less the energy.

His hobbies are horse-breeding and racing. He owns a racing stable. A successful New Jersey businessman and financier, he is president of Cherry Hill

Enterprises, Cumberland Amusement Co. and Cumberland Credit Co., a director of Camden (N.J.) First National Bank . . . America's sixth oldest bank.

Mr. Mori married the former Olive Ewan on October 10, 1923. They maintained two homes . . . East Acres Farm in Vineland, New Jersey and one on LaGorce Island, Miami Beach. There are three children: Janice Teresa (Mrs. Francis) Vondra; Mrs. Joseph M. Crane, Jr., the former Joan Wesley Mori, and Eugene Ewan Mori who assumed the presidency of Hialeah in 1962 after serving as executive vice-president and treasurer.

Which brings us to young Gene Mori, one of the most handsome and eligible bachelors in these United States. He has already gained international recognition as one of racing's most progressive, far-seeing and energetic young executives.

Hialeah's president graduated from



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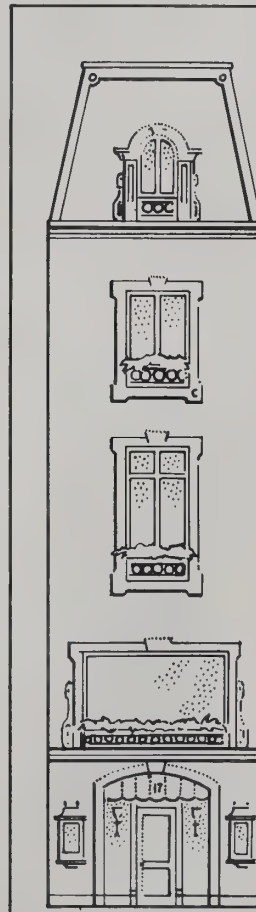
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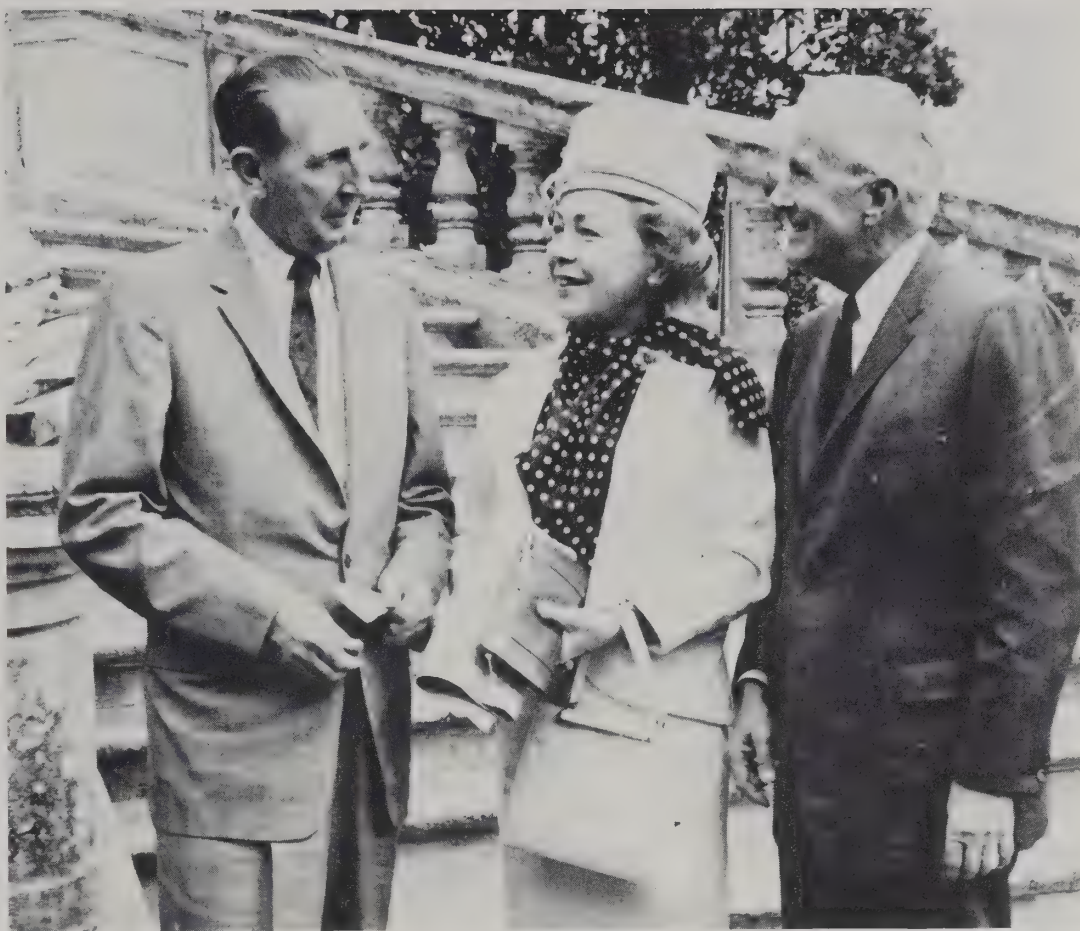
*“... far-seeing
and energetic ...”*

Lawrenceville (N.J.) Prep and Amherst College in 1950 with a major in economics. Saw action aboard a destroyer off Korea as a Lieutenant, jg.

This soft-spoken, tall, lean young man has long been the guiding light in the creation of many projects designed to add to the beauty and facilities of the track.

His hobbies are boating, skiing (snow and water), skin diving, flying, designing and decorating. The Shipwreck Aquarium with its 32 portholes displaying hundreds of rare, live tropical fish; the priceless Carriage exhibit; the charming Parisian-style Sidewalk Cafe bordering Hialeah's manicured lawns are just a minute part of his planning.

Like his dad, young Gene Mori has many business affiliations. A director of Hialeah Park, Garden State Park, Camden First National Bank, Cumberland Credit Co. and United Fund of Dade County, Fla. His clubs include La-



Chris Wood Jr. (left) of Margate, N. J. and Philadelphia, member of the National Steeplechase and Hunt Association, chats with Mr. and Mrs. Charles Mather II who are horse enthusiasts also from Philadelphia.

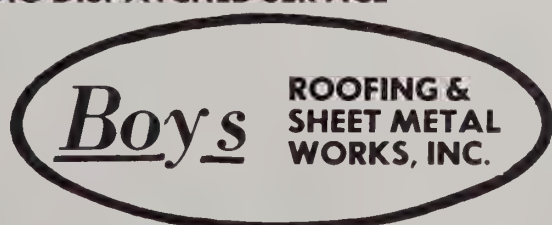
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No stranger to Palm Beach, Gene is an active committee member of the upcoming Flamingo Ball to be held at the Everglades Club February 25th, a benefit for St. Mary's Hospital. Decorations for this event will be most authentic as Hialeah is providing the decor and working closely with Mrs. Frank McMahon, ball chairman.

Those of the racing fraternity are well aware that Hialeah Park is an Audubon Wildlife Sanctuary. It's aviary houses tropical birds such as parrots, storks from Mexico, cockatoos from South America. Its free-flying macaws call from tree tops and migratory birds come to rest and give voice here.

The exotic flamingo is Hialeah's symbol and road signs feature the colorful bird flying toward the track where is maintained the largest domestic colony in the world. A few of these shrimp-pink, long-stemmed beauties were brought from Cuba in 1932. Today they number more than 400.

Race track enthusiasts view the flamingos on the south island of the infield lake where they relax, or take off in spectacular aerial formations at will. In fact, one of the spectacles on Flamingo Day is that of Seminole Chief Billy Osceola leading a band of goose-stepping flamingos down the grass track.

Hialeah Park is a veritable tropical garden with some 200 varieties of plants and flowers . . . Royal Palms, water lilies, poinciana, bougainvillea, many specimen trees and vines.

This track is noted for its champion thoroughbreds . . . four-legged ones such as War Admiral, Seabiscuit, Whirlaway, Citation, Nashua have raced here. Space wouldn't permit listing all the two-legged notables that have arrived at Hialeah's canopy-covered, red carpet-entranced Clubhouse.

To list a few: the late Sir Winston Churchill, former President Harry Truman, Richard Nixon, Edward P. Taylor of Canadian racing fame; Lord Beaverbrook, Lord and Lady Derby, Capt. Cecil Boyd-Rochfort (the Queen of England's trainer); Lord and Lady Coventry, Lord Rosebery; three former U.S. Ambassadors who also race their horses here . . . John Hay (Jock) Whit-

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Mr. and Mrs. John Clark pause at the clubhouse. Mr. Clark retired as track president after '55 meet.



Mrs. Norman Woolworth, horsewoman of New York and Indian Creek Island, often visits at Hialeah.

By the way, clubhouse boxes at Hialeah are so in demand there is a waiting list a mile long.

A season never passes that President Eugene E. Mori and his dad,

Board Chairman Gene Mori, do not go all out to provide new and unique features. Some half million sightseers visit the picturesque plant during the 45-

(Continued on page 98)

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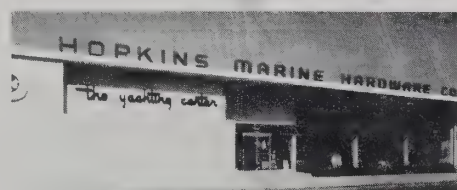
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Rachel Roberts, Rex Harrison's wife (left), is a stand-out star in a new musical in London this season, "Maggie May." Kenneth Haigh takes the male lead.

The Theatre . . . LONDON 1965

BY ELIZABETH ELLSWORTH-JONES

Ten years ago, critics were saying that London's West End theatre was bourgeois and out of touch. Now there is a constant battle by contemporary dramatists and directors against commercialism and narrow mindedness. Plays to which off-Broadway New York is accustomed, shock and outrage some members of the British public who sometimes express this in angry letters to the Times newspaper.

The London Theatre scene is dominated by the two subsidized repertory theatres — the National Theatre and the Royal Shakespeare Company — and by the Society of West End Theatre Managers (the commercial theatre's management union). Today, subsidized theatre is providing formidable competition in the West End, and, inevitably, clashes occur.

Differences became expressed recently in one of the biggest theatre controversies ever to arise in Britain. The Royal Shakespeare Company's directors, Peter Hall and Peter Brook were attacked directly by Emile Littler, theatre impresario and a member of the Governors Board of the Royal Shakespeare Company, and indirectly by Peter Cadbury, chairman of Keith Prowse, London's largest theatre ticket agency.

Mr. Littler said that the programme of dirt plays at the Company's London home, the Aldwych, such as "The Marat Sade" and "Endgame" is killing, or will kill the profitability of the theatre as a commercial enterprise. Also that the last season was a "Disgrace."

Mr. Cadbury in a letter to the Times said, "A short time ago I went to see 'Victor' by the Royal Shakespeare Company. . . may I comment on the letter of Mr. Peter Hall stating that this play provides 'one of the major platforms for new British writing.' Victor is not new, but was written about forty years ago. Its author was not British but French. The scenes may be new to the British stage, but I can hardly think that such criticism of the Aldwych can justify Mr. Hall's fear lest 'one of the major platforms of British writing would be swept away.' "



"The Marat Sade," one of the most controversial productions by the Royal Shakespeare Company, features Patrick Magee (left) as the Marquis de Sade and Clive Revitt as Marat, French Revolution figure.

At a meeting attended by all its governors except Mr. Littler, the Royal Shakespeare Company produced a statement wholeheartedly backing their directors.

In fact, the Royal Shakespeare Company is the most alert and exploratory theatrical organisation in Britain. The Royal Shakespeare Theatre was called the Shakespeare Memorial Theatre until 1961. The first Memorial Theatre was opened in Stratford-on-Avon more than eighty years ago for "the occasional production of Shakespeare's plays." But in 1926, this small

riverside Victorian playhouse was gutted by fire, to be replaced, only six years later, by the present building. Incorporated under Royal Charter, with the Queen as Patron, it virtually belongs to the Nation, and is watched over by a Board of Governors.

Since the end of 1960, the Royal Shakespeare Company have worked continuously in London as well as seasonally in Stratford-on-Avon. The Company's London home is the Aldwych, with a year-round repertory, mainly of non-Shakespeare classics and new plays. Responsible for the Company's



Ben Travers' classic farce, "A Cuckoo In The News" has been revived by the English Stage Company and has Ann Beach in a starring role as Marguerite Hickett and Nicol Williamson as Mr. Peter Wykeham.

freshly contemporary style is director Peter Hall, who has been joined by directors Peter Brook and Michael Saint-Denis.

Today, in the productions of Shakespeare at Stratford, one can expect to see light, air, space and the minimum of scenery. Heavy, metalically

gleaming objects are hung or planted in front of white screens, buff netting, or an uncluttered cyclorama. Furniture and clothes look lived-with, and texture is more sought after than colour.

The Company's current London repertory, includes the controversial "Persecution and Murder of Marat as

Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade." This is an impelling and unforgettable play. It is set in the bath house of the asylum of Charenton, where the notorious Marquis de Sade was for many years an inmate, and one sees enacted by the patients a play by de Sade about the murder of Marat, famous figure of the French Revolution who, afflicted by a skin disease, spent his life in a bath of water, where he was when Charlotte Corday stabbed him.

The violence that lies under the surface breaks through the ground in this play. It is a play of violence, and horror, and very often of intolerable noise as the whirr and thud of the guillotine is reproduced fortissimo, and the victims descend into a trap, leaving only their heads showing on the stage. The production and direction is marvelous, creating continuous but not confusing action, and it is beautifully lit and colored.

Also in the repertory at the Aldwych is "Eh," a wild, weird farce by Henry Livings. It is about a boilerman unable to behave other than with complete honesty towards his own instincts. The title of the play expresses the bewilderment of those faced with Valentine's anarchic innocence. The set is a



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vast marine boiler, studded with dials and pressure gauges, and flanked with giant pipes which stir themselves into glugging activity like a monstrous digestive tract.

Attendance shows that the British theatre-going public does want to see plays dubbed the Theatre of Cruelty and The Theatre of Violence. They also want to see entertainment plays such as "Camelot" and "The Right Honourable Gentleman," or Theatre of Love such as "A Scent of Flowers" by James Saunders in which a great young actress, Jennifer Hilary, appears. In the provinces, this play was considered offensive and necrophilic as it is all about sex and corpses and coffins! The heroine is dead when the play begins, she steps into her grave as the play ends. A coffin is on the stage throughout the performance, but the wraithlike story of the heroine is touchingly beautiful. It shows a love denied and withheld, poignant and longing for understanding.

There is room for many different types of theatre in London and impresarios are having to reconsider their assessment of what is wanted. Mr. Hugh Beaumont, a fifty-six-year-old impresario has had an immense influence on the London theatre, comparable to that of David Merrick in New York. It has been not uncommon for H. M. Tennant, his organization, to have half a dozen or more plays running simultaneously in the West End. He has always been associated with style and glamour and has known his public well enough to pick his plays, presenting many of the finest players in London. This season, however, his choices have not all been successful, largely due to the immense success of realist drama.

Donald Albery, one of the sharpest West End theatre managers, considers the West End today is a theatre of fashion. Recently he decided that the next fashion would be farce, so set up a farce with music, "Instant Marriage," with Brian Rix at the Piccadilly Theatre. Now several of London's productions are farces, including "The Diplomatic Baggage" at Wyndham's and "The Jew of Malta" at the Aldwych. Both of these are extremely funny and the latter has wonderfully constructed sets.

The English theatre today is much preoccupied with the Renaissance. Plays are presented that have large, abstract and often fatal issues that closely resemble the overpowering questions of our own time. Pizarro in "The Royal Hunt of the Sun" at the National Theatre, has a chance to establish heaven on earth by consistently following the logic of his life; being a practi-



"The Right Honourable Gentleman" has Anthony Quale as the lead at Her Majesty's Theatre.

cal, profane free-booter, he finds a heaven on earth awaiting him in Atahualpa's communistic Peru, but he cannot obey his best impulse soon enough, and so the Indian Eden is destroyed, in the name of capitalism and catholicism.

In the "Dutch Courtesan," also presented by the National Theatre at the Old Vic, author Marston's social comment is clear. He is vigorously attacking the merchant class and especially the viciousness of a particular Dutchwoman. The lessons are, merchants, know your place and do not overvalue your commodities; a gentleman will get the better of you every time.

Laurence Olivier's performance of Othello at the National Theatre is an unforgettable experience. One sees not the traditional version — that the tragedy is the undoing of the noble Moor by the devilish cunning of Iago. In this production, Othello is the chief personage and the chief personage in such a sense that the tragedy may fairly be said to be Othello's character in action. Olivier is magnificent and moving as Othello. Beside him all other characters, or actors, seem unimportant.

Other productions at the National Theatre during 1969 include "Hay Fever," Noel Coward's comedy about a family of eccentrics and their weekend guests. Edith Evans as Judith Bliss does not allow the audience to miss one word of this witty and sophisticated comedy. Other plays include Ibsen's "The Master Builder" and "The Crucible" by Arthur Miller, to be directed by Laurence Olivier.

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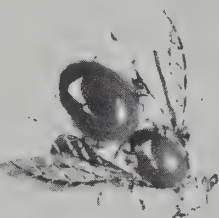
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One of the new theatre projects in London is Centre 42 which will be housed in this old railroad shed. Called the Round House, it will provide facilities for an acting company and orchestra among others.

Another important centre of contemporary British drama is the English Stage Company at the Royal Court Theatre. The Royal Court dramatists, most notably John Osborne, have had a strong effect on British Theatre over the past eight years. Osborne is again having trouble with the Lord Chamberlain. "A Patriot for Me" has been banned from the British stage. It deals with homosexuals. To show his play, he could turn the Royal Court into a club, but still would have to get the play passed by the General Council of the Theatre.

This theatre closed for six months of alterations and re-building and reopened this Fall, white, glowing and shining — one of the most attractive playhouses anywhere. This company believes that today in London, with the number of managements now willing and eager to sponsor new plays and new dramatists, any theatre planning a programme of continuous production must concentrate as much on rediscovery and reinterpretation of the classics as on new work.

The first five plays of this season are: "Inadmissible Evidence" by John Osborne. A first play by David Storey, the young novelist whose first three books, which include "This Sporting Life" have been hailed as major achievements in British writing. Then three revivals, "Cuckoo in the Nest," Ben Travers' classic farce; Shakespeare's Julius Caesar; and a new adaptation by Gerald Savoryk of "Great Expectations." In addition, special Sunday performances without decor are held. Writers such as John Arden, N. F. Simpson and Alun Owen first saw their work produced here.

There is no term such as Off -West End in London, but the Mermaid Theatre, the Theatre Royal, Stratford East, and the Hampstead Theatre Club

are comparable to Off-Broadway. These theatres are willing to risk commercial success and experiment with avant-garde plays.

The policy of the Mermaid Theatre is to mix old and new, funny and serious, their criterion being that a play should be good of its kind. In the midst of the theatre controversy they were showing the most violent play in London, "The Brig," which had been planned long before. One critic described this play as "an ugly spectacle of licensed cruelty."

Theatre Royal, Stratford East, where "Taste of Honey" was first produced, has a new administration, Stage Sixty. Producers believe that the past few years have seen the growth of a large new audience for literate drama. In this new year they will present John Whiting's "Saint's Day." This is a very strange, rather surrealistic and highly controversial play. After this will be a season of Euripides.

The director of the Hampstead Theatre Club is Mr. James Roose Evans, a young man with high artistic ambitions who insists that box office success is no criterion of artistic success. His first production of 1965 will be "No Exit" (Huis Clos) by Jean-Paul Sartre.

Musicals usually mean box office success in the West End, although not to the exclusion of almost everything else as on Broadway. The best so far this season is "Maggie May" by Alun Owen and Lionel Bart, starring Rachel Roberts, Rex Harrison's wife. Lionel Bart works like a fiend day and night and the result is exciting. The story is flimsy — about a hygienic prostitute whose childhood sweetheart has so entranced her that she calls all clients "Casey." When Pat Casey returns from

(Continued on page 57)

“
... many plans for
new projects ...”

THE THEATRE . . . LONDON 1965

(Continued from page 52)

foreign parts, he dismisses his sweetheart's profession as being no more degrading than, say, any other solicitor's, and it's love again for both. The strong personalities of the stars, the verve and energy put into the numbers, the striking direction and ingenious sets, make it an excellent musical, comparable to *West Side Story*. There are some touching, some vigorous tunes. The best is the arrangement of "Maggie May."

There are many plans for new theatre projects in London. These include the Barbican Arts centre, to be built among blocks of flats and shops now rising out of the bomb damage north of London Wall. In about 1968-69 the National Theatre and Opera House will rise on what is now a car park between County Hall and Hungerford Bridge. The much-travelled foundation stone is hibernating in the basement of County Hall "because it got in the way"! Denys Lasdun, the architect of both buildings, after visiting theatres in Stratford Ontario, Minneapolis, Lincoln Centre and Washington Square, is re-working his designs.

One of the most interesting projects is Centre 42. This is an enormous operation conceived by playwright Arnold Wesker. He hopes to establish a framework in all cities — a great big municipal centre. Centre 42's first permanent base is a Round House built in 1847 for the London and North Western Railway as a railway engine shed. Until recently it was used as a wine store. Its unique design and large space provide the opportunity to house under one roof all the activities of the projected first Centre 42. It will include a permanent acting company, orchestra, visual arts department, jazz band and so on. Among events held at the first festival in Nottingham were the play "Enter Solly Gold" by Bernard Kops, music theatre, theatre-folk ballad, poetry and jazz, a trade union exhibition and exhibition of local artists.

There is no common denominator for the London Theatre, or for the audience's taste. Enjoyed are farce, musicals, mysteries, and avant-garde plays. The critics are more demanding, but despite adverse criticism at the start, plays will often run for years in London. Their success is not nearly as dependent on the praise of the critics as it is in New York.



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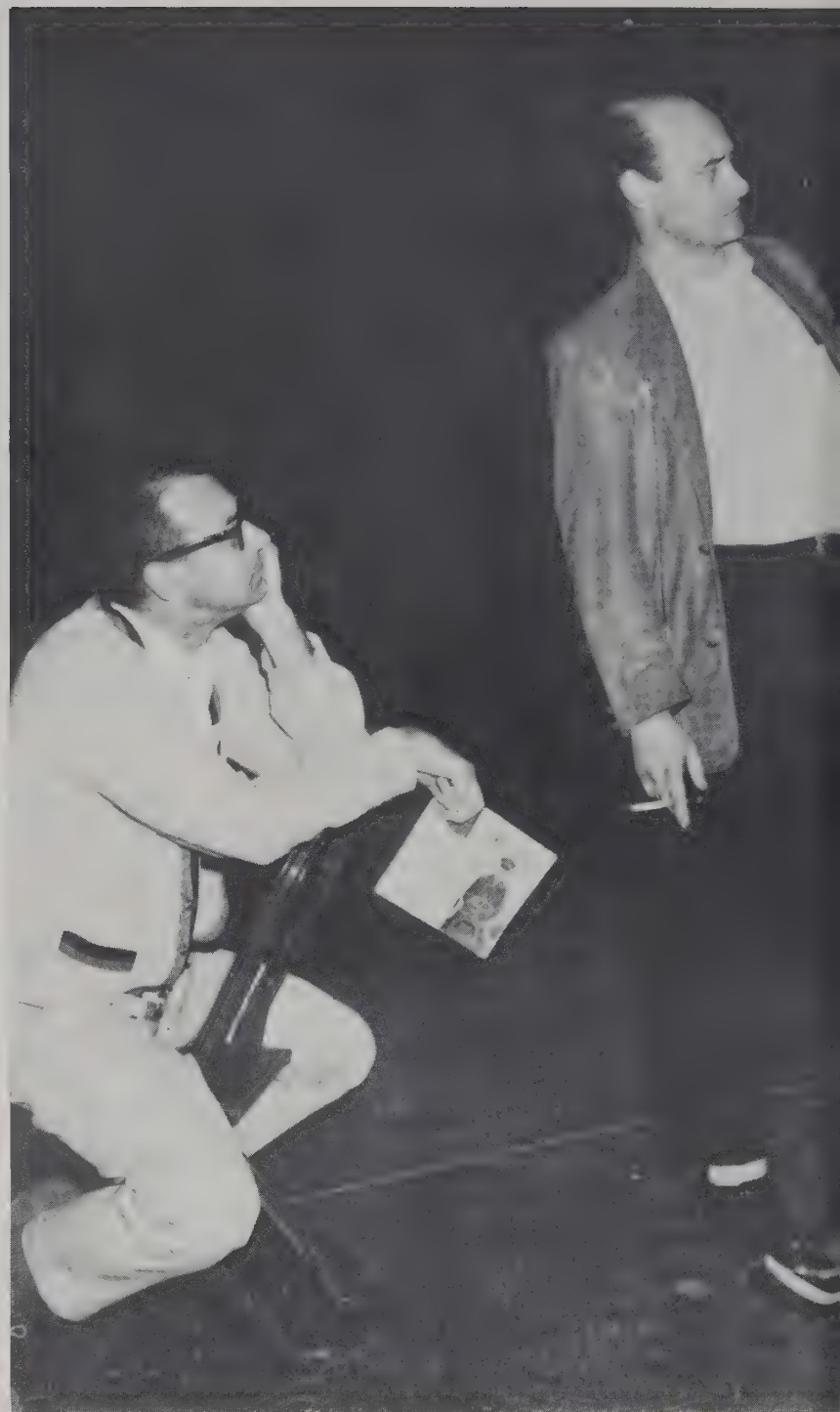
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THE NEW THEATRE

BY
GERALD E. REIDENBAUGH

Gerald Reidenbaugh as he appears as Iago in Shakespeare's *Othello*. He is a past playwriting Fellow for the Academy Royale, Royal Poinciana Playhouse.



Syracuse University plans to build a theater complex designed to be a social as well as an artistic center. The study of drama is not solely a didactic thing. It makes sense only when translated into theater—and the theater must entertain while it instructs. The theater is social as well as socially significant. Moreover, it is apparent that contemporary drama is developing toward an integration of the performing arts. With these two thoughts in mind it might be wise to think of a university theater as a theater center—a home for all the performing arts. As such it would begin ultimately to exist as a theater social reference point.

The idea of a theater center is a familiar one in Palm Beach. It suggests the image of the lovely Royal Poinciana Playhouse. Nor is it unlikely that it should—simply because one theater is in Syracuse and the other in Palm Beach. A resident of Palm Beach during the fall of 1960 and winter of 1961 as a playwriting Fellow of Frank Hale's Academy Royale, I came to admire the arts complex Frank



Author-director Gerald Reidenbaugh (left) directs cast for George Bernard Shaw production of *Man and Superman* by New Playhouse, Syracuse, N. Y.

Hale has established. Particularly was I impressed with the Playhouse attitudes of dedication to the arts and orientation to the community surrounding it.

In fact, many of the principles that will govern the Syracuse theater complex stem from my experience at the Playhouse. For example, the following quotation of Barrie Greenbie's which I discovered in the Ford Foundation's study of Eight Ideal Theater Concepts certainly expresses Frank Hale's attitude toward the Playhouse, and one which I hope to implement in Syracuse, "Just as a theater performance is only the visible peak of a great superstructure of preparatory activity, so also is it only the focal point of a process for the audience that includes anticipation, psychological preparation, socializing and relaxation during intermission. A new prototype theater should . . . provide a kind of stage for the audience itself to be on display, to itself and to passersby, for the gaiety of the theater has always been as much in being seen as in seeing the show."



A favorite Shakespeare volume gets a lot of attention from the entire family including the director's wife Shirley; daughter, Melissa; and son, Jonathan.

About the Author

Gerald F. Reidenbaugh joined the drama department of Syracuse University in 1951 and, following his years of study, has continued to serve as a member of the faculty. During this time he was both a student and colleague of the late Sawyer Falk. At present he is acting chairman of the Drama Department.

Reidenbaugh has both directed and acted with some of the brightest luminaries of the American stage and has performed in more than 40 professional plays. He served as managing director of the Famous Artists Playhouse in Fayetteville for two years and was a playwriting Fellow at the Academy Royale, Royal Poinciana Playhouse in Palm Beach. This past summer he completed his fourth season as producing director of the New Playhouse at the University Regent Theater, Syracuse, New York.

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Gloria Henry, Dennis the Menace's TV mother, lunches with Reidenbaugh backstage at the Syracuse University Theatre. A lighting man completes the trio.

In fact, Syracuse University immediately saw the value of this. The city of Syracuse in which the University lies has a metropolitan area of 400,000 persons. Therefore the University planned the construction of the new theater on the main east-west artery of the city only eight blocks from downtown. That is to say, the plan is to erect the structure in the middle of the life of the city rather than on the somewhat removed area of the campus.

In organizing the Academy Royale, Frank Hale recognized that one of the greatest problems facing development of the young American artist is that of economic security. There is a strange quirk in our social structure that sets up a direct ratio between an artist's proficiency and his earning ability. This, on the surface appears logical, but its problem is that an economic barrier prevents the young artist from growing into the point of maturity where he can start earning his way.

In Frank Hale's conception of the Academy Royale, he solved this problem. Young artists were invited to work together as a group free of economic worries. They could grow under the only pressure a young artist needs; the intrinsic need to achieve. Of course, a university cannot do this since tuition and the cost of room and board are ever present (although scholarships are a parallel to the Academy's practice). But the idea of working as a group without the pressure of earning a living is something that can readily be implemented in a university situation.

The other and urgent aspect of the Academy was establishing the conditions for concentrating on the job to be done. In forming a program for Syracuse we took the attitude of responsibility to the community as the generating force for inculcating a sense of commitment in the young artists. Not only is the student subject to the usual (and necessary) pressures of maintaining a respectable academic



pling tasty little bites of food from foreign lands, accompanied by spirits from those countries.

A hostess might follow the example of the Flemings Hotel in London and serve cocktails made with creme de menthe, anisette and bitters. Her appetizers would be Welsh Rarebit on toast strips.

Or she might choose a drink from the Hotel Casa Blanca on Montego's North Coast — tall glasses filled with rum, cherry brandy, cointreau, bitters, grenadine, sugar syrup and lime juice. With this would go taste-tingling Curried Prawns. (See the Curried Shrimp Dip at end of this article.)

The Danes create an intimate atmosphere for guests, using gleaming candlelight, shining silver and bowls of gracefully arranged flowers.

To the traditional toast of "Skaal!" they lift glasses of Aquavit or Danish beer. (They seldom drink wine in Denmark.) And they serve the most

appetizing array of cold Smorrebroed, or open-face sandwiches — made with meats, eggs, fish, fowl or cheese. After dinner, of course, their famous Cherry Heering makes its appearance.

A delightful party could be built around the French use of Graves red wines or white wines. And with them, Vol-au-vent — light pastry shells filled with fish, meat, seafood or fowl in creamy sauce. (See Ham Tartlet recipe at end of article.)

Sophisticated Parisians are likely to top off an evening at the opera with a late snack of hot roasted chestnuts and Vin Chaud (hot mulled wine) in pewter mugs.

Another potent and refreshing drink from the French is white wine combined with fruit juice. A bottle of sauterne may be mixed with half as much red currant juice or with strawberry juice, then chilled and served in tall crystal goblets. As enjoyable to look at as to sip!

A hostess might take her party theme from the Hawaiian Islands and serve several of their cocktails made with gin and tropical fruit juices.

A favorite with such drinks (and many others, as well) is bacon-wrapped chicken livers and water chestnuts. The livers and chestnuts are wrapped in the bacon, marinated in soy sauce, and baked until the bacon is crisp. Then they are served hot with chutney. (Or they may be skewered and cooked on individual - size hibachis over hot coals.)

In our own country, an early-day cocktail that has suffered long neglect is the cobbler. A champagne cobbler is an excellent choice for guests with discriminating taste.

To make it, buy a number of splits so the champagne can be opened and used immediately. Half fill tall glasses with crushed ice. Add a thin slice of orange and lemon, a chunk of pineapple, a strawberry, a Maraschino cherry and a spoonful of honey (if desired). Fill



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the glass with a sweet champagne. If a dry champagne is used, more sweetening must be added.

Many hostesses favor the punch bowl because it can be attractively trimmed with flowers and flanked by brimming trays of mouth-watering hors d'oeuvres.

Whiskey Punch is easy to make, and very good on a chilly night. Melt a tablespoonful of sugar in a little hot water in the punch bowl. Add half a bottle of whiskey, a dash of Angostura bitters, and enough boiling water to reach the strength desired. Float lemon slices in the punch and serve a piece of lemon peel and a pinch of nutmeg in each glass.

In today's society, most intelligent adults can put together an excellent Martini, Daiquiri, or simple Scotch and Soda. Many books are on the market, giving interesting mixed drink recipes. For those who would like to enlarge their collection, *The Diners Club Drink Book* is recommended, also *International Cocktail Specialties* by James Mayabb.

These tips might help perfect your drink-mixing technique:

For drinks on the rocks, crack the ice a little, then drain off all water before adding liquor.

Use confectioners sugar (not granulated), dissolving it in a bit of liquid before placing in a glass. Always place sugar in a glass before the liquor.

Sugar syrup is preferred by many mixologists. To make it, bring equal amounts of sugar and water to a boil. Boil five minutes, then refrigerate until needed.

Remember a Martini should be stirred, not shaken!

For carbonated drinks, place ice in the glass, add the liquor, finally the carbonated soda or ginger ale. And stir only very gently.

When vintage wines are used, decant them some time before serving, which allows the sediment to settle. Also leave them open to "breathe," which brings out the full aroma.

To judge the champagne needed for a crowd, a split allows two people one glass each. A tenth serves two people two glasses each; a fifth fills six glasses and a quart provides eight. For special occasions, buy the king-size magnum (52 ounces).

The recipes below offer the imaginative hostess some cocktail tidbits and beverages just a little out of the ordinary. For after-the-theatre snacks, the Party Pickled Vegetables and Ham Tartlets are perfect, paired with the ever-popular Mint Julep.

Another party pleaser is the Roquefort Cheese Chiffon Pie, to serve with Bourbon and Lemon Shake, or whatever cocktails the guests prefer.

The current popularity of Oriental food is reflected in Pineapple Cocktail Tempura — hot fried morsels of pineapple and prawns.

There is even party fare for the dieter, crisp cool raw vegetables ready for dipping into low-calorie but tasty mixtures.

But whatever food and drink is chosen, it is the spirit of friendliness and socialibility that marks the Cocktail Hour and makes it happy and gay. This is the ideal way to ease from the bustle of the busy day into the charm and enchantment of the evening.

Certainly, everyone enjoys the cocktail party.

COCKTAIL PARTY RECIPES

Party Pickled Vegetables

1 pound small new carrots, cut in thirds
½ pound green beans, ends removed
1 cucumber, unpeeled, cut in chunks
1 small cauliflower, broken into flowerets
12 small white onions, peeled
1 tablespoon salt
3 cups wine vinegar
3 cups water
1½ cups brown sugar
¾ teaspoon ground mace
¼ cup mustard seed
1 teaspoon dried tarragon
¾ teaspoon celery seed
½ pound small mushrooms, wiped

Put all prepared vegetables except mushrooms in bowl. Sprinkle with salt and cover. Refrigerate two hours. Rinse vegetables; dry well. Bring remaining ingredients except mushrooms to boil, simmer 2 minutes. Add all vegetables, and bring just to a boil. Remove at once from heat. Cool. Chill several hours. Serve when cool, or keep a week or two in the refrigerator.



On a strict diet? Looking for something that will be as delicious as it is non-fattening: Then why not try crisp vegetables nestled on a bed of ice and served with this appetizing low-calorie Italian dip.

Ham Tartlets

Pastry:

- 2 cups sifted all-purpose flour
- ½ teaspoon salt
- 2/3 cup shortening
- 2 tablespoons water
- 1 egg yolk

Sift flour into bowl with salt. Work in shortening with pastry blender until mixture resembles fine crumbs. Mix egg yolk with water. Add to flour mixture. Mix with knife or fork until in one lump. Wrap and chill ½ hour. (Two packages pastry mix may be used, but filling should be made first, then the Pastry — which need not be chilled — then pastry and filling combined.)

Filling:

- 1 cup milk
- 2 eggs
- 1 pound lean ham, minced
- ½ pound sausage, cooked
- Dash mace
- ½ teaspoon marjoram
- 2 tablespoons flour
- 2 tablespoons butter

Beat eggs and milk together. Mix ham, sausage and seasonings, and dredge with flour. Roll out pastry, cut into rounds and fit into muffin cups or fluted molds. Prick bottoms and spoon meat mixture into each shell. Pour custard over meat; dot tops of tarts with butter. Cut diamonds from pastry scraps and place on top of ham tartlets. Bake in 375 degree oven 30 minutes or until crust and custard are golden brown. Remove from pans when cooled. Makes about one dozen tartlets.

Mint Juleps for 12

- ½ cup sugar
- ½ cup water
- Large bunch mint leaves
- 1 tablespoon bitters
- 1 bottle (fifth) bourbon
- Crushed ice

Bring sugar and water to boil. Simmer one minute. Cool. Put 12 silver or glass mugs in refrigerator to chill one hour or more. Break off mint sprigs, reserving 3 small sprigs for garnish for each glass. Discard tough stems and large old leaves. Put 3 small sprigs of mint per glass in pitcher. Add sugar syrup and bitters. Muddle together with spoon without bruising the mint leaves excessively, to avoid releasing bitter flavor. Strain mixture. Pack glasses with crushed ice and add 1 tablespoon syrup - mint - bitters mixture to each glass. Pour bourbon over to fill and stir around and around with long cocktail stirrer until glasses frost. Top each julep with gay mint sprig and replace drinks in refrigerator on tray to avoid handling and spoiling the frost.

Serve with long straws or not. (Kentuckians like the mint sprigs to tickle their noses!) For seconds, have another mint - syrup pitcher and more crushed ice ready. Makes 12 servings.

Roquefort Cheese Chiffon Pie

- 1 bottom pie shell
- ½ teaspoon caraway seed
- 1 envelope unflavored gelatin
- 1 cup beef bouillon



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½ cup cream-style cottage cheese
1 cup crumbled Roquefort cheese
1 tablespoon Worcestershire sauce
½ teaspoon dry mustard
Dash tabasco
1 cup heavy cream, whipped

Use favorite pastry to make pie crust, mixing caraway seed into the dough. Shape into ball. Roll out on lightly floured surface to 12-inch circle. Fit into bottom and sides of 8-inch pie plate. Trim and flute edges. Prick bottom. Bake in 450 degree (very hot) oven about 12 minutes, or until lightly browned. Cool.

Sprinkle gelatin over bouillon to soften. Cook over boiling water, stirring constantly, until gelatin is dissolved. Combine cottage cheese, Roquefort cheese, Worcestershire sauce, dry mustard and tabasco; beat until smooth. Add gelatin mixture; mix well. Chill un-

til slightly thickened. Fold in whipped cream. Turn into pastry shell and chill until firm, about 3 hours. Makes about 10 servings.

1 egg, beaten

Bourbon and Lemon Shake

2 teaspoons sugar syrup
3 teaspoons lemon juice
3 oz. bourbon
Shaved ice

Sliced lemons and cherries

Mix together sugar syrup, lemon juice, bourbon and shaved ice. Strain. Garnish with lemon slice and slice of Maraschino cherry. Serve in punch cup with cinnamon stirrer. Makes 1 serving.

Pineapple Cocktail Tempura

10 prawns, uncooked, fresh or frozen
(OR 3 dozen large shrimp)

1 13½-ounce can pineapple chunk

1½ cups sifted flour
1 teaspoon plain or seasoned salt
½ cup water
1 teaspoon ginger
Hot oil for frying

Remove shell, tail and de-vein shrimp or prawns. Cut each prawn into thirds. If shrimp are used, leave whole. Drain pineapple, reserving syrup. Skewer a piece of prawn (or whole shrimp) and pineapple chunk on small cocktail picks. Roll skewers in ½ cup of the flour mixed with ½ teaspoon salt. Beat remaining flour and salt with water, ½ cup pineapple syrup, egg and ginger to smooth batter. Dip floured skewers into batter, drain slightly and drop into heated shallow fat. Fry until richly browned, turning once. (Fat should be about 2 inches deep with heat at 365 degrees F. on deep fat frying thermometer.)



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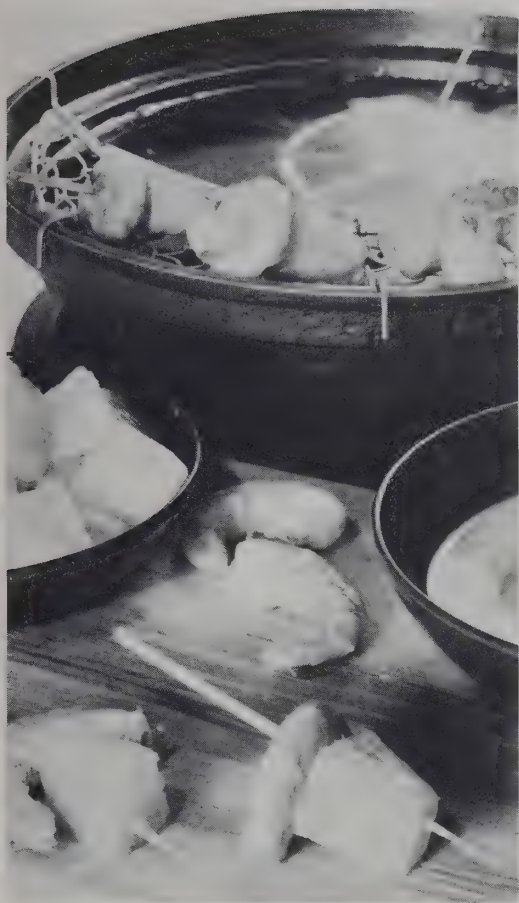
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Gingered prawns and pineapple fried Polynesian style will make conversation at a cocktail party.

Drain hors d'oeuvres on rack or paper towels; keep hot until served. Serve plain or with a dip of soy sauce or hot catsup. Makes about 3 dozen hors d'oeuvres.

Crisp Vegetables with Italian and Assorted Dips

Prepare and serve on bed of crushed ice washed raw mushrooms, new broccoli stalks, carrot and celery sticks, cauliflower flowerets, thawed, drained (but raw) frozen asparagus, artichoke hearts, small crisp romaine leaves, turnip sticks.

Italian Tomato Bagna Caudo

1 8-ounce can tomato sauce
1 tablespoon anchovy, mashed or paste

1 or 2 cloves garlic, mashed to paste with dash of pepper and pinch of tarragon

Combine and heat. Keep hot over alcohol burner of small electric unit. Makes about 1 cup.

Zesty Hot Dip

1 pint cottage cheese
¼ cup buttermilk
1 envelope dehydrated onion soup mix
Beat cottage cheese and butter-

milk until smooth. Stir in onion soup mix, from the envelope. Just before serving, heat slowly, stirring constantly. To keep hot, set in heat-proof bowl over hot water, or use chafing dish. Serve with cold crisp vegetables for dipping. Makes about 2 cups.

Curried Shrimp Dip

1 10-ounce can frozen condensed cream of shrimp soup

¼ cup dry vermouth

½ to 1 teaspoon curry powder

Defrost soup and combine all ingredients. Stir over low heat until blended. Mash shrimp in sauce with fork. Keep hot over alcohol burner or small electric burner. Makes about 1¾ cups.

Tasty Bites

Anchovied Radishes: Trim each radish, leaving few short green leaves for handle. Wrap each with ½ anchovy.

Melon and Ham: Cut ripe honey dew melon into wedges and remove rind. Around each wedge, roll Italian prosciutto ham; secure with a pick.

Shrimp on Cucumber: Boil small shrimp, season well. Peel and slice a cucumber; place shrimp on each cucumber slice. Sprinkle with lemon juice; add a dab of cocktail sauce.

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Sophie's predilection (left) for femininity is romantic Chantilly lace with ribbon appliqued bodice and stole designed for Saks Fifth Avenue.



Martha's serenely beautiful ball gown is sheer and slightly stiffened. The dress, in azalea pink, features back fullness for mobility.

frankly feminine

Evening fashion for the gala season will bow to the reign of the beautiful, delicate lady.

The highlights: softness, femininity, color, mobility.

There is a noticeable decline of tough tailoring and stiff seaming. Forms are fluid, frankly feminine in fabrics and colors too. Gowns are alive

(Continued on page 92)

by nette kirkpatrick



NEEDLES|BY oleg cassini

Before everyone grabs a tiara and takes off for the Diamond Ball, let's take stock of a few new facets of fashion for just a moment.

Now that we've scaled the mountain of ribbon, wrapping and rampant riot that accompany the otherwise joyous decorum of Christmas, perhaps it is time that we relax briefly and look around the outer edges of this brand new year.

Will 1965 spin us into a fresh cyclone of fashion lunacy, or is it possible we might find ourselves steeped in civilized style a while longer? The knee, kneedless to say, is slowly inching its way below the hemline for those who will have it. There are very definitely fair arguments on either side of this controversy. For the sake of pure good taste and tactical fashion, however, I will say we are running fearfully short of really good knees at this writing, and it would be well for those who wear short-short skirts to take this under advisement. As a man, I must protest the ill-judged emphasis on exposure of the kneecap and no more. The figure of a woman in a bathing suit, for instance, somehow dispels the focus of concentrated attention about the knee—but there is something about these absurdly short skirts that accentuate what may visually be, more of a dimpled debit than a dimpled asset.

As a man and a designer, I find that another and more appealing trend for the new year is a fresh breed of softness both in fabrics and fashion silhouettes. Of course, I have always contended with fist in the air that clothes must glorify the most interesting features of a woman's figure.

Women should always look soft, whether they're recovering the day after the International Debutante Ball, or tak-

ing lunch at the Ginger Man, new watering place of the Lincoln Center set.

How about that Debutante Ball! Frugs and all such ethnic dances to one side, I think the Fur Information and Fashion Council deserves a full pelt of applause for having sponsored the affair to benefit the Kidney Foundation—and particularly for the luxurious assembly of furs selected and showcased by Nona Lou Greene. The 46 young ladies, by the way, were beautifully gift-wrapped for the presentation.

Or, as the saying goes, "better to toss a charity ball with a soft, light 'touch' than a turned up palm"—and the FIFC achieved that.

Straying from such pleasures and getting back to fashion, now that the apparel industry is receiving a fair share of recognition as a stable, respectable and profitable business, it is even more gratifying to be associated with it.

In the good old days, when I made so-called "sexy" clothes and reveled in all the images of rakish wickedness I mysteriously evoked, the collective image of "cloak and suiters" was one of cigar-chewing, lecherous bandits devoid of either respectable standards or artful imagination.

Now, when you consider the fact that the fashion apparel industry supplies one of the three basic needs of humanity—clothing, and further that clothes have become more of an art than an artifact—then you get a slightly elevated perspective of Seventh Avenue and what it's about. Clothing, like supermarkets and real estate, is big business supplying a human need.

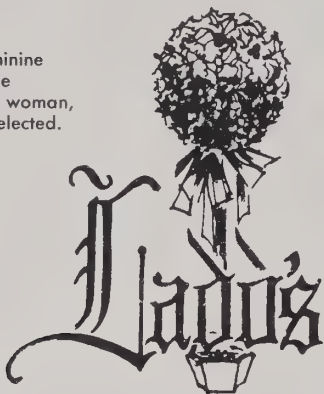
What continues to irk my inner soul is that in France, where production is nowhere near as massive or diversified, the fashion reflection is one of awesome aesthetic supremacy, which, incidentally,





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does not exist. A studied tour of American designer salons would bear me out.

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Many improvements in apparel technology—the easy-care process of machine washability and permanent press—have moved us out in front of any competition. Many new areas of research and development are still being tapped.

The irony of it all is that in spite of our position and our constant feeding of ideas ahead-of-their-time to other countries, including the France I otherwise admire, we have not yet extended a nod (that's a nod, not a Mod) by these countries as a creative source of design. The way rumors are being paddled along the Seine this month during the Collections, this may be OUR year!

In the first place, as you may have heard, the Paris houses were premature in stirring the broth again with an unwieldy notion they would ban the press and pamper the buyers with a preview showing. This would have made it necessary for editors to make two crossings in order to catch one season's collection. The whole idea was so absurd it scarcely warrants being dignified. It's literal and not legend when they say that in fashion houses from Paris to Palo Alto, even the walls have ears, and there is little news that stays at home for very long.

As Rubye Graham, one of our country's most charming, jet-witted and wise young editors puts it, "After all, newspaper people have contacts with sketchers and others in the couture. With the wire services, we'll have more than adequate coverage." Rubye (in private life, Mrs. Harry Dube) is fashion editor of The Philadelphia Inquirer and swings regularly between continents scooping the cream off the fashion cone. One of these days when she gets back from Paris I'm going to ask her for a capsule run-down on the life of a fashion editor for a major metropolitan paper and will record it here for your amazement. I can assure you it will contain elements of

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both the whirling dervish and the wizard at work.

Aside from the fact that they're women (which puts them at an immediate advantage in my eyes) fashion editors are a fascinating lot deserving of tribute, if not simple adulation, by designers everywhere, for their fair presentation of fashion news as they see it and as it applies to their particular reader. I mean this sincerely, and if I frug about and make jokes during the presentation of my collections, it is because I have this total confidence in the signal power of their singular pens and eyes.

Speaking of jokes, somehow my recalcitrant sense of humour is moved by the fact that Rudi Gernreich, creator of the topless bathing suit, is to be a “cover” story for Cosmopolitan in March. If the truth were bared, of course, we would find that his design has only run

an obscure second to the “birthday suit” created by an equally famous designer some years back.

At the opposite end of the fahrenheit, ski buffs may get a lift in learning that the name of the new beginner's slope at bustling Haystack Mountain in Wilmington, Vermont is ideally “Fanny Hill.” Must be a promotional genius behind the Haystack.

Meanwhile, my Spring designs are being sprung and if my predictions of the importance of front panels, full inverted pleats, long jackets, long overblouses, tunics, low belts, ostrich, lace-trimmed cuff and necklines and lavish decollette are correct ... I may be able to relax along the Via Mizner from time to time and have a fair golf handicap. Otherwise, I'll be tense along the “Via Mia” and turn in my clubs.

Happy New Year to all.



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BY LOIS BRIMACOMBE

STARGAZERS IN CHICAGO



"Madame," said Rex Harrison testily to the ardent fan awash with mink and diamonds, "PLEASE do not touch me." Then he rolled up the window of his limousine.

You couldn't blame the excited socialite. It was one of those nights for forgetting your finishing school education. Some of the very best names in town were in the frenzied crowd of neck-craning star-gazers on E. Randolph street the evening "My Fair Lady" premiered on the Palace screen and Rex Harrison and Audrey Hepburn came to town for it.

There was one extra man, Leo Guthman, who agreeably offered to lift several little women so they could get a good look at the arrival of the stars.

The women were gowned in gorgeous full-length entrance-makers with long evening coats lavish with fur and jewel trim — a sight one doesn't often see at the movies. But, funny thing, this was once when society wasn't preoccupied with being seen. Society was too busy gaping at sexy Remy and doe-eyed Audrey in white with a red ostrich feather ruffle and a topknot with the wildest huge brown sausage curls you've ever seen.

The English Speaking Union had taken over a block of seats for the performance which was so very elegant that Lord Harlech, British ambassador, and Lady Harlech came out from Washington, D. C. for it. Lady Harlech is a stunner!

A fashionable dinner officers of the Anglophile group gave in the Casino preceded the theater party.

One who wasn't a neck craner was Mrs. David Bell Peck II who explained she ran into Audrey Hepburn often in the elevator of The Whitehall where the Pecks reside and where Miss Hepburn was staying with an entourage which included her hair dresser.

Mrs. Potter Palmer, lovely in bright yellow and almost always reserved, was among those jostled and pushed by the eager mobs outside the Palace. It's most unusual to see an usher shrieking at Polly Palmer "Get outta the way!"

Also in the throngs were the Charles Witters, the Richard Needhams, the junior Charles Sethnesses, Mrs. Fred Poor, the Donald Bowses, the B. Edward Bensingers, and Mrs. Nevins Kirk, Mrs. John Paul Welling, and Abra Prentice escorted by James Hannah. Abra's the Rockefeller heiress, daughter of the J. Rockefeller Prentices.

Mrs. Earl C. Bodine and Mrs. Charles Calderini in dance sequence (above) while Mrs. Suzette Morton Zurcher, John Maxon and Mrs. Sterling Morton at the Portrait of Dorian Grey at Ivan Albright preview at Chicago Art Institute.

It's not often one lures the man of the house on the town — on the town in a black tie, too—on a week night. A recent Tuesday, however, saw a record crowd of 1100 at the annual awards dinner for Loyola university's Stritch School of Medicine. And they each paid \$250 to eat their filet mignon!

The party in the International ballroom of the Hilton hotel feted J. Edgar Hoover, veteran chief of the Federal Bureau of Investigation, whose headline-making speech brought him a standing ovation. He was the first recipient of the "sword of Loyola," an award created by the university to "honor a national or international figure who exhibits to a high degree the qualities of courage, dedication and service."

Also honored were Dr. Francis J. Gerty, originator of the famous Illinois plan for mental health, and 34 pretty Catholic high school seniors who compose the Stritch Junior Service League.

Mrs. Conrad E. Niehoff was dinner chairman. Others who attended included the Cushman Bissells, Mrs. Harry I. Drake, Mr. and Mrs. John W. Clark, the Lydon Wilds, Mr. and Mrs. David Echols, Mrs. Nicholas Lavezzorio, the Thomas A. Deans, the Robert L. Berners, the Frederick W. Spechts, the John F. Cuneos, the junior Neil Hurleys, the Louis J. Crosses, and Fred B. Snite.

Invited to the party were Mayor and Mrs. Richard Daley, exhausted parents that particular week because they were recovering from the marriage of their beautiful daughter, Mary Carole, just three days before the Stritch party to Dr. Robert Vanecko. Seven hundred guests attended the ceremony and the wedding breakfast which followed in the South Shore Country club.

One of the most flamboyant charity groups in town is the local chapter of Jane Russell's W.A.I.F.'s. They're more extroverted because most of the women in the set are ex-actresses. Every year when they stage their one big fund-raising dinner dance, a floor show with members as performers is a highlight. This year had Mrs. Charles Calderini, the highest kicking grandma with the best looking legs in town, again doing — as she does every year — her Charleston routine. She was Dorothy Lee, cutie pie of the old Wheeler and Woolsey movies.

The evening also had handsome lawyer and part-time T.V. actor A. Bradley Eben playing King Louis XVI to Mrs. Louis B. Kuppenheimer's Marie Antoinette.

Of great interest to art fans have been two Art Institute events: the Ivan

A. Bradley Eben as Louis XVI and Mrs. Louis B. Kuppenheimer as Marie Antoinette in benefit skit at Ambassador West Guildhall.



exhibit was the famous "Portrait of Dorian Gray" which Artist Albright painted for the movie which starred Hurd Hatfield. The painting showed Dorian after he had gone to pot.

The show was hung in the institute's magnificent new Morton wing, the gift of salt heiress Mrs. Sterling Morton and her daughter Mrs. Suzette Morton Zurcher.

Proceeds of the collector's sale will aid in the art education of Chicago school children. The sale, held in the Germania club, has become a magnet for the professional antique dealer. These pros usually are the biggest bidders for the fine merchandise, mansion discards, which are auctioned. Saleswomen for the event included Mrs. Solomon B. Smith, Mrs. Frank V. Hoffman, Mrs. G. Barr McCutcheon, and Mrs. Charles F. Nadler.

Among items auctioned: Japanese prints by Sunsho, etchings by Piranesi, gold swan faucets, Victorian loveseats, and Aubusson carpets.

The Chicago Public School Art society was founded in 1894 and has been an active force for 70 years stimulating interest and appreciation of fine art among school children.

Another charity which receives enthusiastic support from long time Chi-



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cagoans is Opportunity Centers, two south side neighborhood store fronts in which ex-school teacher, Miss Jane Prior, has set up courses in sewing, millinery, homemaking, bookkeeping, etc. for educationally deprived citizens.

Its big boost came from an all-Gershwin concert in Orchestra Hall preceded by many large dinner parties. In the entourage: The Howard Linns, Mr. and Mrs. Frank Woods, Mrs. John Paul Welling, Dr. and Mrs. Richard Lewis and Mrs. Lloyd Lewis.

A clever group of north shore mothers, the woman's board of North Shore Country Day school, has found a solid gold money-maker in a "Sports and Ski exchange" which it conducts for one day in an empty store in Winnetka. The group sold a record amount of ski sweaters, parkas, boots, caps, gloves and all sorts of sports wear.

The morning of Chicago's first big snowstorm, how appropriate it seemed to eat a farmer's breakfast in a red barn — a barn incongruously located just off fashionable Lakeview Avenue where the rents are something only a millionaire farmer could afford.

This is Lincoln Park's new Farm-in-the-Zoo, to celebrate which, guests ate breakfast at 8:30 a.m. with such side attractions as nine baby chicks hatching nearby.



Mr. Robert Vanecko and his bride, Mary Carole Daley, are shown following their marriage in Nativity of Our Lord Church. She's the daughter of Mayor and Mrs. Richard Daley; 700 attended the reception.

The breakfast was given by the Lincoln Park Zoological society of which Bernard F. Rogers III is president, Daggett Harvey is vice president and Mrs. Kellogg Fairbank is executive director. It was this same group which staged the social roar of 1963: a dinner dance in the Zoo's lion house.

There are two barns in the park so that city children may learn that milk doesn't come from cardboard cartons: The dairy barn in which a Holstein herd is housed and the main barn which is the gift of Mr. and Mrs. Walter Erman.



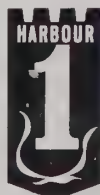
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TWENTY-SECOND SEASON

MRS. DUGGET BENSON—DIRECTOR



Dining at El Morocco in 1942 were (l to r) Lorelle Hearst, Bob Sweeney, Sylvia Ashley, (before marriage to Clark Gable) and Bill Hearst.



Closing night for John Perona saw the former owner with Mrs. Hugh Chisholm Jr. and Salvadore Dali at El Morocco.

THE NEW mills magic

BY EARL BLACKWELL



Lovely Merle Oberon (Mrs. Bruno Pagliai) is greeted by John Mills as she dines at El Morocco which, under Mills, is returning to its former prominence.

That old "Mills Magic" seems to have brought El Morocco back with a wallop. John Mills, the Polish-born British celebrity who put Les Ambassadeurs on the map in London, has moved with the sure instincts of a born showman in taking on the zebra-striped challenge. Overnight he seems to have recaptured the great eminence the

world's most famous night club enjoyed under the late John Perona.

For several years in decline, after the death of John Perona, El Morocco looked like it might be going the way of so many noble institutions. His son, Edwin, who inherited the million dollar property, didn't seem to be in his element at El Morocco. Edwin loves to be

“... zebra-striped challenge ...”

home nights and to find his pleasures on his New Jersey farm rather than in the glitter of famous personalities dancing the night away. But under the inspired guidance of his father more than thirty years ago El Morocco became *the* symbol of all that was clever and fashionable and chic in the international world.

Lucius Beebe, one of El Morocco's ornaments from the first, put his finger right on the Perona formula for success: “It was Mr. Perona of all the night club proprietors of the world who discovered that the fanciest floor show imaginable to a chic and witty audience of New Yorkers is themselves. Not only were they fascinated with looking at each other, libelling each other conversationally and bowing to themselves in the mirrors, they would pay fabulous sums to do it.”



Enjoying an evening at El Morocco back in 1950 were (left to right) Mrs. James Van Alen, Mr. and Mrs. Stephen Sanford and Mr. Van Alen. The club, famous for elegance, has added a discotheque this year.

Perona's formula worked all right, and before long the most “in” thing you could do in America was to be seen on a zebra-striped banquette. Of course, to get a good location you had to be

“right” in the first place, and that was determined by Perona's famous major-domo, Carino, who could lead you to “Siberia” if you just didn't belong. Carino became an El Morocco legend, as did

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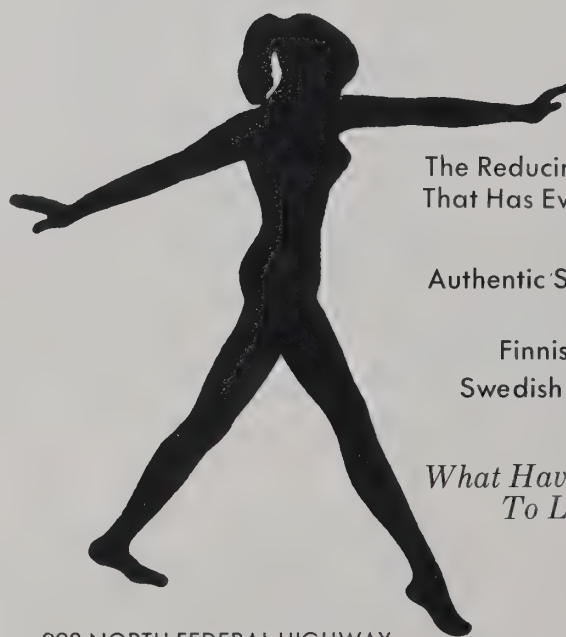
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a young chap with a lens not long out of Yale named Jerome Zerbe. The extraordinarily talented photographer-socialite from Cleveland was in his element at Perona's place, and the lucky souls snapped by Zerbe just couldn't go higher in the pantheon of smartness.

While John Perona ruled, El Morocco's eminence was never successfully challenged. It was only after his death that the club languished. Now it's right back where it belongs — at the top.

The “Mills Magic” expresses itself in a number of ways. The man has a great warmth and flair for everything. The other night John singled out fifty of his friends from the Zebra Room throng (it was jammed) and invited them up to the Champagne Room as his guests. Joe Dever said “Habitués could never remember anything like it” and John went all the way: champagne



It's a party! Enjoying festivities at El Morocco this season were (left to right) Howard Oxenburg, Mrs. Denniston L. Slater, Mrs. Oxenburg and Mr. Slater. The famous zebra-striped decor is seen here.

never stopped flowing and there was even a surprise entertainment in the songs of a Polish pal who sang in Russian.

But the Mills Magic doesn't stop at

gestures. He's a big one on innovations too. Knowing the stimulus that youth provides, he's added a new discotheque, the Garrison Room, to insure the inter-

(Continued on page 104)

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BOUND 'N BLUE interior,
 Rybovich Yacht, Owner Richard D. Irwin

washington A-Buzz

by Hazel Markel



Lester Lindows, a potential customer and Mrs. Tazewell Shepard Jr. (right) in picture above discuss the Junior League Christmas shop preview. At right Mr. and Mrs. Dale Miller dance at Sheraton-Park Ballroom.



Inauguration is the word in Washington. While the First Family prepares for the big date in January, drawing rooms buzz with talk of the important occasion and a VIP committee perfects plans for the inauguration of the 36th President of the United States.

White House events have included honors for two distinguished Americans. In Rose Garden ceremonies, the nation's first man to orbit the earth, John H. Glenn Jr., was awarded his Colonel's commission in the U.S. Marine Corps by no less than the President of the United States. Proudly pinning the eagles on her husband's shoulder was Annie Glenn who received a kiss from President Johnson. Secretary of the Navy Paul Nitze and Space Chief James Webb were among those congratulating the famous astronaut.

President and Mrs. Johnson honored Peace Corps Director Sargent Shriver in an East Room ceremony for friends and family on the occasion of Mr. Shriver's swearing-in as head of the Poverty Program. The President and First Lady were first to offer congratulations followed by the Shriver young fry Sargent III, Maria and Timothy. Said the President: "We have a rare man in Sargent Shriver . . . He goes where his President needs him."

Luci Baines and Lynda Bird returned to school after very successful appearances on the campaign trail. Lynda is a junior at George Washington University majoring in history. Her mother says she is not interested in going into politics. She would like to be a history teacher. Luci, a senior at National Cathedral School for Girls, is



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- February 1— Early 18th Century Royal Sleigh which belonged to Queen Maria, wife of Louis XV, King of France. This beautiful wood sleigh is carved in the shape of a dolphin and shell, was on display in the Paris Museum before it was purchased this year for the Manatee collection.
The 300 yr. old sleigh was a Christmas gift of Stanislaw Leszczynska, King of Poland to his daughter, Maria, who subsequently became Queen of France. It is believed to be the only such sleigh in existence.
- February 15— The World's largest Topaz, weighing six thousand, one hundred and ninety-nine carats and worth a small fortune. The unusual gem, which is of excellent color and almost flawless, was cut from a Brazilian topaz weighing almost eleven and a half pounds. It took several months to cut by Europe's most skillful topaz cutters. Prior to being brought to this country, the huge topaz was on display in galleries and museums throughout Europe. This is the first time that it has ever been shown in the United States. Several museums have already asked to display it following its debut here.
- March 1— Premier showing of original oil paintings of Seminole Indians by Florida artist James Hutchinson. Hutchinson, a romantic-realist whose works have been on display in several Florida museums, spent the better part of three years living among the Seminoles. He is the first artist ever given the opportunity to live on the Seminole reservations and record their way of life in original paintings.
His paintings, which are greatly in demand, hang in many public buildings and private homes throughout the country. The collection which will be shown at the Manatee Marina and Yacht Club has never been seen in public before.
- March 15— A collection of paintings by well known Irish artists, including a large water color by Michael Angelo Hayes, famous nineteenth century painter. Hayes, a fine water colorist known for his story telling ability through paintings, was an instructor to Queen Victoria and other members of the Royal Family. His paintings are on display in museums throughout the United Kingdom.

So numerous are the pieces that make up our collection of carvings, statuary, figurines, and oil painting that only sections of it can be displayed at one time. For this reason, exhibits will be changed periodically during the year. We hope that you will enjoy them.

Sincerely,
Owen K. Murphy,
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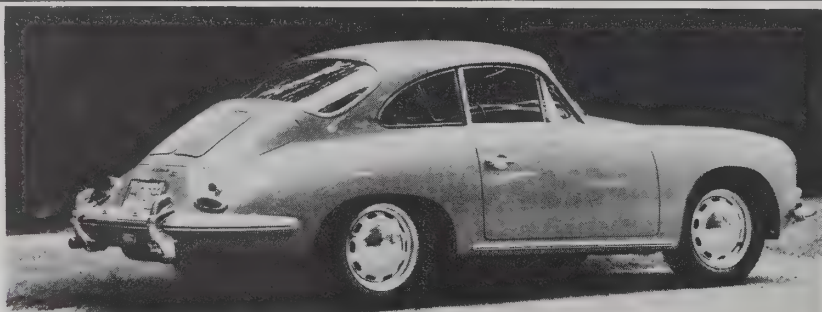
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Another expression of today's raffine mood is seen in a J. J. Jonas natural white Emba mink.

FRANKLY FEMININE

(Continued from page 75)

with color and motion. Sweeping evening coats a definite must.

Informal at-home fashions are made up of little impromptu robings — long full skirts with soft bowed and ruffled blouses; the kind of thing to wear to your best friend's house when you know she will be wearing her new pants.

Under pinnings have been narrowed down to that of a mermaid — supple, firm and wonderfully mobile. The derriere is gently rounded bringing lightest possible control to deeply pleated and flowing silhouettes.

Make-up no longer is bold, blatant or glaringly obvious but rather a marvelously subtle, never before sort of make-down. Instead of masquerading under insistent color not its own, the mouth now shows and glows in all its



Created for Elizabeth Arden, this satin-backed gabardine features a green skirt, pink bodice.

natural beauty and there is a soft texture beneath color nearly transparent.

Eyes have brushed-on natural brow — no hard pencil line here — lashes are stroked on full and lavish — shadowed in any color to suit the wearer or not at all.

There is now more a beauty concept rather than just a look, with the blush replacing the blank face or the dolly-rouged cheeks. The little cake of pressed color with a luxury sable brush is the device used to so expertly create the illusive blush. Actually blushers are a combination in color of foundation and rouge.

Rouge was abandoned right along with pencil-thin eyebrows. The blusher or the current version of rouge has become as essential to the woman as her compact and lipstick.

Jewelry, according to Mr. Gustave Toth, jeweler at Via De Mario, Worth



Embroidered silk organza print is highlighted by a unique blue sash featured at the Salon Francais.


Avenue, Palm Beach has come into a Renaissance period where interpretation of nature has usurped the past popularity of abstract and modern designs.

Favorite jewelry designs are realistic and gracious rather than startling. There is a desire to go back to the rose-covered cottage, to feel secure, to smell the sunshine. Jeweled flowers, birds, bugs and small animals create a carefree feeling.


The warmth of yellow gold as mounting, set with colorful precious stones, helps to build this new and gay approach. How much better to smile than to frown.

Use of colorful, light, airy jewelry that is a delight to handle as well as to see is a method of expressing this delicate gaiety.

What a way to look! This is indeed the era of femininity—a time of joy in just being a woman.



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"... Guest House on display ..."

WASHINGTON A-BUZZ

(Continued from page 90)

wives. Norwegian Ambassador and Madame Engen arrived with the Ambassador wearing her national folk dress. Also from the Norwegian Embassy were Alma and Elovius Mangor. Elovius was sporting gaucho attire including a pale blue shirt with string tie and richly embroidered belt. Mrs. Rose Zalles, escorted by Colonel Fred Roy, wore a pretty Hawaiian mumu, brought back from her recent global tour. Executing a perfect samba was former Cuban Ambassador Belt and his dark-eyed Senora clad in black Spanish lace. Bronzed and attractive Mrs. Loy Anderson was up from Palm Beach. South African Ambassador and Madame Naude were in the throng wearing Western attire. The Naudes were ranking guests recently at the Smithsonian Institution when the Norman Winstons presented a fabulous 253.7-carat uncut diamond to the Gem Room.

Mrs. Perle Mesta, just in from the LBJ campaign trail, danced with handsome Henry Dudley while pretty Mrs. Dudley twirled with her husband's law partner former Navy Secretary Fred Korth. Mrs. Mesta had been an honor guest of Mr. Dudley along with Virginia Governor Albertis Harrison at a swank Claridge Hotel luncheon during the Atlantic City Convention. Experts at the square dance included the Percival Brundages, the Ludlow Kings, James Mann and Margaret Voight, Colonel and Mrs. Kurt Hetzel and Polly and Jack Logan. The Logans were sponsors of the black-tie evening celebrating the 50th anniversary of the Baltimore Symphony, which included a special train trip to the Maryland city, a concert, supper and dancing.

Other well-knowns enjoying the Post hospitality included White House Aide and Mrs. Homer Gruenther who had been guests of the hostess at her Adirondack Lodge, Camp Topridge, during the season, Mrs. Eleanor Tydings, Madame Prochnik, George Williams, Lady Lewis, Marvin Coles who danced a beautiful samba with Mrs. Post, Hank Fort and husband Bill McAuliffe. Les Carpenter was another partner to Mrs. Post. His wife Liz was out of town with President and Mrs. Johnson. Youngset guests included Marta and Stu Ross, Betty and Lew Ellis, Jan and Ben Evans.

The Bride's brother sent her an heirloom. A lovely Royal Holland Pewter set from the new Pink Pony Gift Shop, in the Royal Palm Shopping Plaza, Boca Raton, Florida.



Complete with 19" tray **\$137.50**

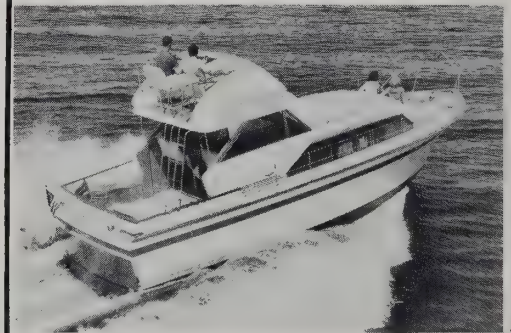
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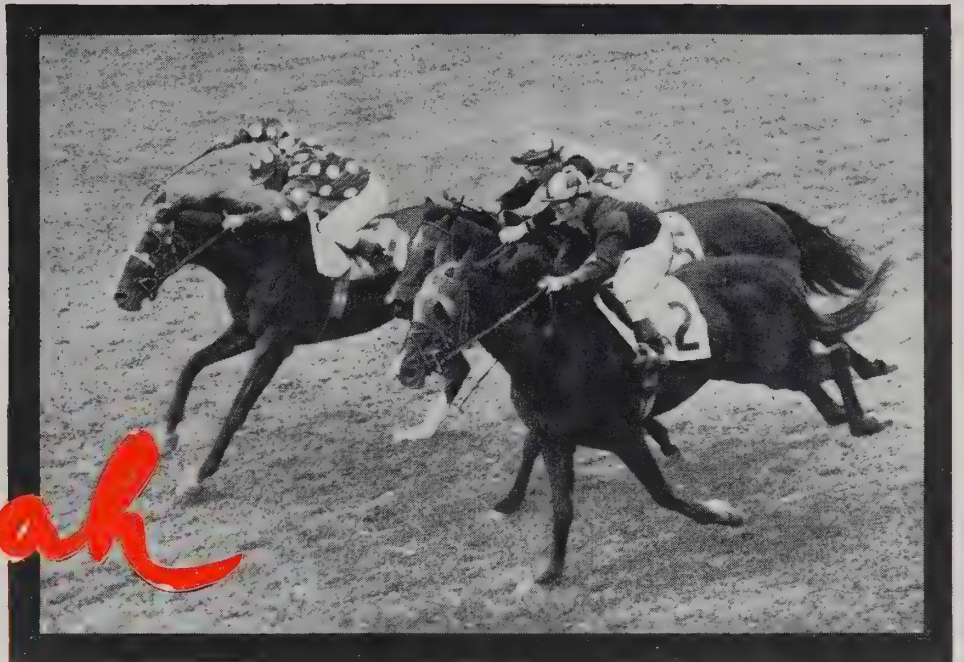
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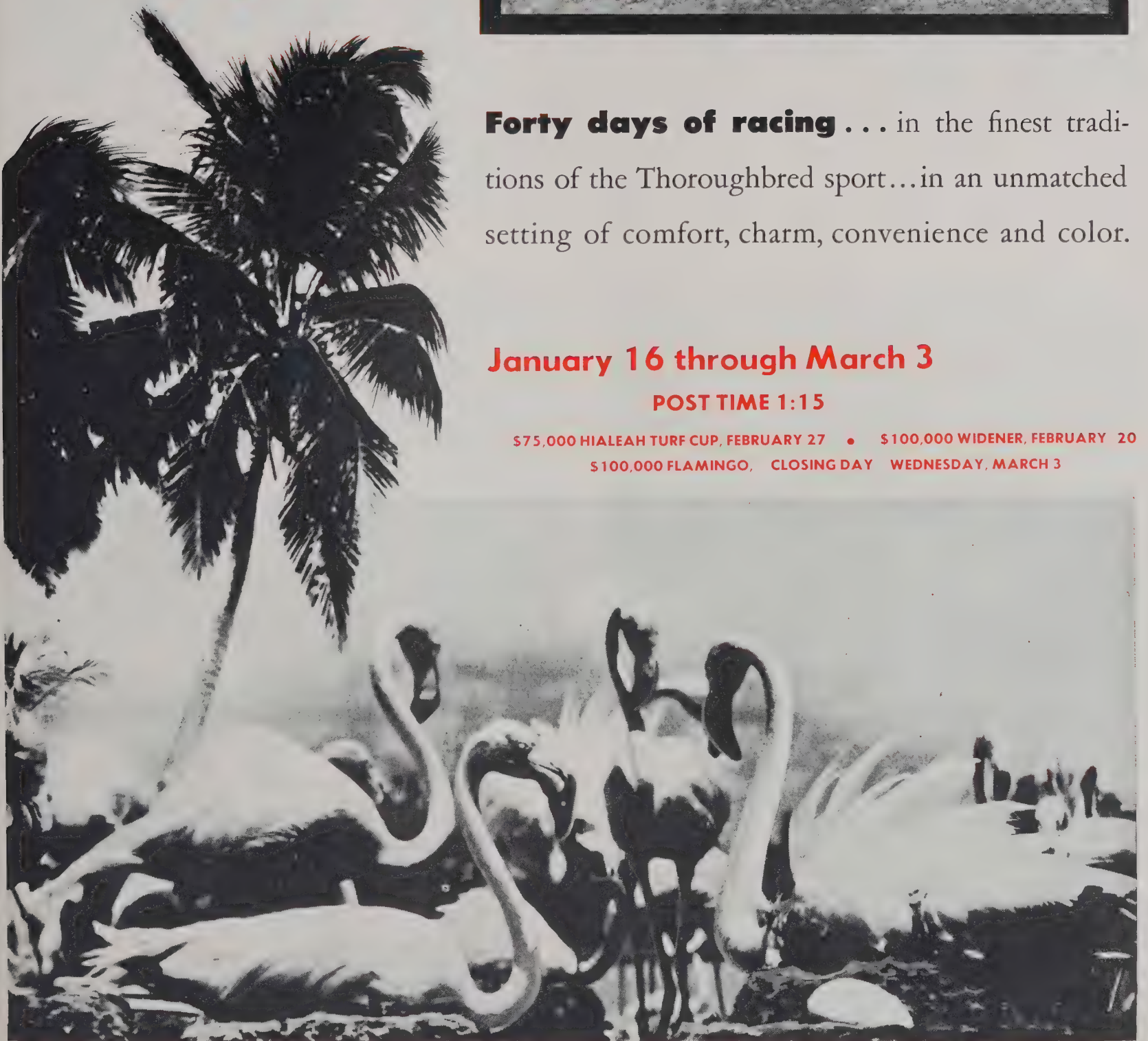


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\$100,000 FLAMINGO, CLOSING DAY WEDNESDAY, MARCH 3**



“... Naples is essentially an escapist's dream ...”

NAPLES . . . GULF COAST RETREAT

(Continued from page 41)

many on the beach and all the epitome of luxury and style.

Residents of Port Royal include Mr. and Mrs. Robert Telford; he is executive vice president of Mason-Hanger Silas Mason. Others are General and Mrs. Luther Hill who came to Naples from Des Moines where the General was publisher of the Des Moines Register. Additional industrial barons now residing in Port Royal include Harvey Jordan, vice president of United States Steel, Adolph Stuber, director of Eastman Kodak, Louis Lustenberger, President of W. T. Grant, Edwin Jones of Jackson, Ohio; president of the Globe Iron Works, Edward Godfrey, Vice President of General Motors and a roster of names that reads like “Who's Who of Industry and Finance.”

Mr. and Mrs. A. Rollin Staley had their usual smashingly successful Christmas party to set things off in fine fettle

this year. The Staleys had a try at living in Scottsdale, Arizona but preferred Naples where they live for most of the year. Every Fall they return to Decatur, Ill. for their annual hunting trip and then go on to New York before returning to Florida. Mrs. Staley is president of the Naples Community Hospital Auxiliary and is one of the community's most dedicated workers. She is active in the Cancer Society and several other charitable organizations.

Mr. Staley is a director with Staley Starch; his father founded the company in Decatur. At the Christmas soiree, Nettie Lou and Rol Staley annually have a sensational raft of gorgeous poinsettias floating in the lighted swimming pool. The tremendous, old-fashioned tree is from the mountain region around Scottsdale and is shipped to them each year.

This year more and more social events are being planned and with more verve and style. Last year the younger, professional people formed a most suc-

cessful Cotillion group. Dances are formal; preceded by a sit-down dinner at the Moorings Country Club.

H. Milton Link, formerly of Fort Lauderdale, is the developer of the Moorings and he has provided a balance to Naples; needed for a long time. Mr. Link developed the tract of long-dormant property to the north of the center of Naples. Also located on waterways leading to the Gulf The Moorings has attracted many of the young professional people along with retirees; most of whom live here year round.

Most of what has been written and said about Naples concerns the enormous changes that have come about. Actually, Naples was a slow-starter. It is the oldest community developed primarily as a resort only. However, almost all growth has occurred in fourteen years. Today, even though the streets are wider, the sidewalks installed, the society life more chic, the shops more elegant, the Rolls

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Ardent travelers, Mr. and Mrs. Stephen F. Briggs, are motivating forces behind the Naples Hospital.

Royces more plentiful and the people more varied Naples remains a phenomena. It has a charm that came at birth and nothing will ever completely remove the fact that as Palm Beach is and always will be the elegant dowager; Palm Springs the manicured, man-made gem



Naples has the distinction of being one of two communities on the west coast built directly on the Gulf of Mexico. Southern Naples is zoned for estates with the northern section allowing apartments.

of the desert, Miami Beach the gaudy but jolly gathering place of the nouveau riche; Las Vegas the frenzied and wild devil-may care town of the night people . . . Naples is essentially an escapist's dream; where the atmosphere makes one really believe that here is the place where

tensions go; where rivalry doesn't exist; where life will always be informal, casual and happy!

Walter Haldeman had a dream of such a place. Thousands of others had it too. And whether it will endure is up to those who live in Naples!



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In magnificence there is little to choose between these touchstones of the watchmaker's art.

BUT . . .

hers, shown both open and closed, has a 17-jewel, Cresaux movement beneath its sculptured cover of 14 kt. yellow gold, carrying 9 full-cut diamonds to complement the graceful bracelet band.

his is a wafer-thin, 17-jewel Movado; almost "one-of-a-kind", since only four have ever been made. The dial is 18 kt. yellow gold closely matching the unique fabric-like band.

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Hialeah's grandstand section as seen from the plaza. The track has two \$100,000 stakes . . . the Flamingo and the Widener. Hialeah introduced thoroughbred racing to Florida when it opened in 1925.

week period of no racing. The Moris call Hialeah "a public park where racing is conducted seven weeks a year."

The 40-day race meet is a highlight of the social and sporting world's

Gold Coast season when the nation's leading stables, horses and jockeys compete for more than \$2-million in purses.

In 1963 the feature was the com-

RUBIES FOR HIALEAH

(Continued from page 47)

pletion of the country's largest and most beautiful sales pavilion. Designed by President Mori, sponsored by the Florida Breeders' Sales Association and Fasig-Tipton Company in conjunction with Hialeah Park, the completely enclosed pavilion seats 850, replaced the old striped tent.

Each January the Florida Breeders conduct two nights of sales of 2-year olds ready to race, with morning auction sessions of horses-in-training, long a Fasig-Tipton feature here.

These sales attract the nation's top stable owners, breeders, trainers, socialites and racing enthusiasts with seats at a premium. Last January saw Mr. and Mrs. Jefferson L. Ford of Bal Harbour purchase a son of Rough and Tumble from Ocala Stud for \$46,000; the year previous, Louis Wolfson, master of Harborview Farm, bought the now famed Roman Brother for \$23,500 from Joe O'Farrell's Ocala Stud Farm . . . this horse has won more than \$500,000 during 1964.

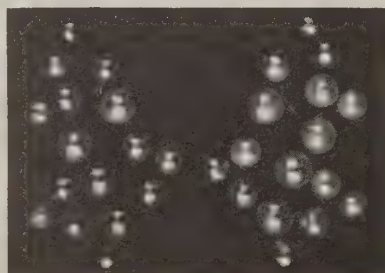
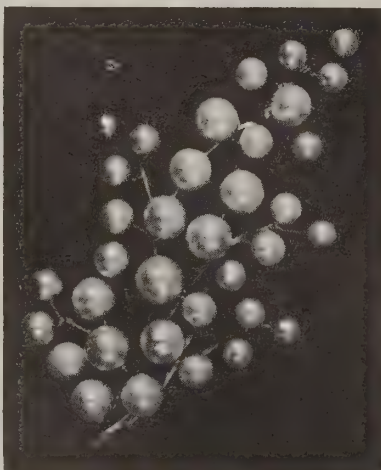
This year there will be another first . . . a three-night sale January 25, 26 and 27th at the Sales Pavilion. This is the eighth annual since Joseph

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*“... there is no hurry
but this does not mean
there is no pressure.”*

part of learning. This process is the base of all accomplished art. In short, the touring idea is the full application of the principles of “Nach Einmal,” or, literally “do it once more.”

- e. Ensemble Theater: This group overlaps the training principles of all the others but adds a deeper significance to the requirements of teamwork, selflessness, and ensemble acting: The two essential human conditions and the prime artistic condition for theater art to create its best work. This select group most nearly resembles the ideal of the Academy Royale.
- f. The New Playhouse: The young, conditioned, and promising talent is raised to the professional status that brings with it monetary reward—and the necessary pride of earning a living through the fruits of training.

These programs are geared to the principle of sharpening each student's awareness of the whole fabric of the complex art of the theater. The playwrights have their “children” read by actors—maybe performed. As a result they become aware of the needs of the actors as well as the exigencies of the theater. Moreover, they learn what the actor can supply to the written play. The actors begin to perceive the creative aspects of performance beyond the skill of simple exhibitionism. The director comes to learn what directing actors means, and becomes a play analyst in the process. Finally the scene designer begins to comprehend the meaning of stage-setting and thinks of design as something that functions in support of actors as well as emit beauty. The students work in a learning experience that makes a play and hence creates theater art.

Within this framework of application the young artists' imagination will exist in an environment where it can be translated into invention—and tinkered with until it can be made successfully operative. There is no hurry, but this does not mean there is no pressure. The pressure must exist to adequately train these students. It does exist in their obligation to perform the play publicly—to bring it under the unsentimental scrutiny of a paying audience. In short, when the play is ready, it must go on the boards. This viewpoint parallels the machinery that constituted the Academy Royale.

The Academy's relation to the total schedule of the Royal Poinciana Playhouse gives perspective to the whole idea. A broader cultural context is achieved and the community is served in turn.

In keeping with this philosophy of community service the Drama Department in association with the University's 1000 seat Regent Theatre operates a community theater, a Children's Theater, Workshops for high school teachers and high school students, a High School Drama Festival, and more. In addition, National Touring Companies, Symphony Orchestras, Film Series, Dance Troops, Performing artists of many kinds are all part of the University's theater attitude. This becomes the wider context of educating a student as broadly as possible and simultaneously performing a broad cultural service for the community.



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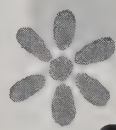
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permanent foliage

*terrace
lights*

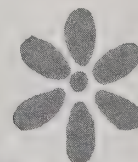
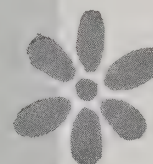
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Mrs. Reinaldo Herrera and Mrs. Winston F. C. Guest (right) are pictured entering El Morocco to attend a December dinner party. The club has begun catering to the younger set in entertainment and atmosphere.

THE NEW MILLS MAGIC

(Continued from page 87)

est of the new young set who are enlivening the Manhattan scene so terrifically. They're crowding in, too, and have already given El Morocco a new dimension without changing its aura in any important way at all.

Showman to his fingertips, John has challenged Toots Shor to a duel of drinks, vowing to outlast his rival in a knock down-drag-out battle of the bottle. Toots has been heard to growl his acceptance of the challenge.

From all the changes John has made, combined with his respect amounting to reverence for the traditions of El Morocco, there has emerged a portrait of the man. He is a polished gentleman, with a flair for magniloquence and an eye for subtle touches as well, who thinks in large terms and who has not quailed at the largest challenge a night club owner can face: to take the basic formula of an illustrious predecessor, keep it intact in the main, but to add to it just those touches that make it as good as it ever was, and better.

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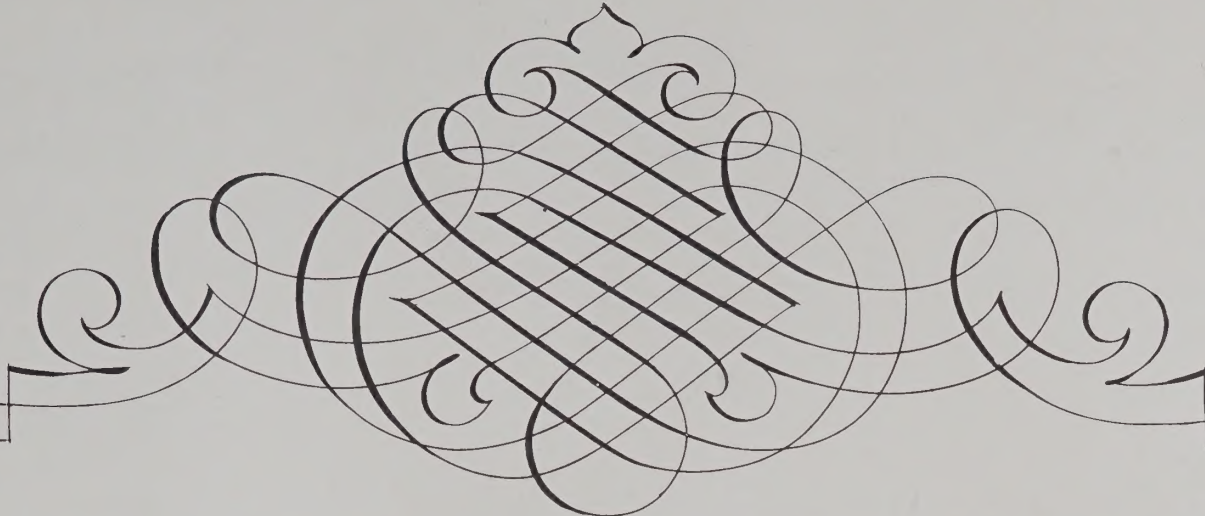
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Behind its exterior walls, reflecting the exquisite beauty of Mediterranean resort villas, is provided every convenience which contributes to the comfort and ease of modern living. Yet all are artfully concealed so as not to intrude.

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"... captivated the
young audiences."

FORT LAUDERDALE'S YOUNG TALENT

(Continued from page 37)

Jerry Wilkins who choreographed
"West Side Story" played Riff in that
explosive modern musical. He worked a
season at the Musicarnival in West Palm
Beach and has a lead in the off-Broad-
way production of "Cindy." Another for-
mer member, Karen Kielbasa—she ap-
peared in "Kiss Me Kate," "Kismet,"
and "The King and I"—danced in the
revival of "Pal Joey" in New York and is
now at the Copa.

Marie Warren, assistant choreog-
rapher and cast member of Junior The-
atre's "West Side Story," is now model-
ing in New York.

Cheryl Chase whose interest in the
"world of entertainment" was sparked
by Junior Theatre is now on the New
York staff of NBC.

Gail Haworth who did a beautiful
job as Maria in Junior Theatre's "West
Side Story" toured with Philip Longe's
Strolling Players in "King Midas and
The Golden Touch" to some thirty or
forty elementary schools from Deerfield
to Dade County. "With the kind of
face children fall in love with on after-
noon television programs" Gail captivated
the young audiences in her role of the
princess.

Janet Malley, female lead in Junior
Theatre's production of "Kismet" (she
was fantastic); title role in "Annie Get
Your Gun," Nettie Fowler in "Carousel,"
choral director for almost all the shows
until her "retirement," is now studying
opera with Mrs. Dane in Fort Lauder-
dale.

Pat Rogers, assistant choreographer
on "Kismet;" one of the royal dancers
in "The King and I," went on to be
prima ballerina with the Fort Lauderdale
Civic Ballet. A shining future as a danc-
er has been cut short by an accident,
resulting in a broken ankle. According
to Jerry Walter, who because of his long
tenure with the group has known and
followed most of the members' careers,
Pat is now pursuing a career in nursing.

Sally Miller—she was Lilli in "Kiss
Me Kate"—had a bit part in the movie
"Where The Boys Are;" appeared in
"Kismet," "The Innocents," and "J. B.,"
is now a vocalist with a band in the Ba-
hamas.

John Valley, immediate past presi-
dent of Junior Theatre, directed "Bye,
Bye Birdie;" appeared in "Kiss Me
Kate," "Kismet," "West Side Story" and
"The Music Man," has been active in

Ruth Regina of Rozini

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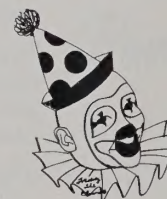
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